

NEW YORK MIRROR.

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume VI.
Whole No. 145.

NEW YORK: SATURDAY, OCTOBER 8, 1881.

Price Ten Cents.

Cards changed as often as desired.

MISS GRACE ROMINE,
Leading Lady.
With Geo. H. Maxwell's Comb. Season 1881-82.

MISS ADELAIDE CHERIE,
Leading Business.
Address this office.

MISS ANNIE D. WARE,
Engaged season 1880-81.
Address Agents, or 248 Sixth Avenue, N.Y.

MISS BESSIE BYRNE,
Leading or Juveniles; dis-engaged.
Address 161 E. 34th Street.

MISS BERTHA WELBY,
Leading.
Address MIRROR office.

MISS ELEANOR READE,
Juvenile Business.
At Liberty.
Address MIRROR office.

MISS FANNY MCNEIL,
Address care this office.

MISS AMY NORTHCOTT,
With Frederick Paulding Combination.
Season 1881-82. Address MIRROR.

MISS MARION LESTER,
Clarke & Gayler's Connie Soogah combination.
1881-82. Address No. 10 W. 13th St.

MISS ADELAIDE THORNTON,
Address this office.

MISS KATE CASTLETON,
With Jarrett & Rice's Fun on the
Bristol.
Address this office.

MISS EMMA HOFFMANN,
Serio Comic.
Address MIRROR.

MISS ANNIE L. WALKER,
Juvenile Soprano. Leading. Last season
with Haverly's 1085 Fulton Ave., Brooklyn.

MISS LIZZIE WALDRO,
Juveniles.
Leadville, Col.

MISS HELEN A. TRACY,
Disengaged.
Address MIRROR office.

MISS IDA E. WHITING,
Soubrettes and Burlesque.
Address 140 Bridgeman street, Providence, R.I.

MISS JULIA BLAKE,
Leading or Juvenile Business.
Address Dramatic Agents.

MISS LAURA DON,
Leading.
Address this office.

MISS LINA TETTENBORN,
With Tony Pastor's Comb.
Address this office.

MISS LOUISE DEMPSEY,
Leading Business.
MIRROR Office.

MISS LIZZIE PRICE,
Leading. Disengaged.
Address this office.

MISS MINNIE FOSTER,
Topsy, with Anthony & Ellis' Comb 1880.
Address 388 Main Street, Charlton, Mass.

MISS DEAN McCONNELL,
Leading Juvenile, Fanny Davenport co.
Season 1880-81.

MISS EVA GARRICK,
With Edwin Booth Co.
Season 1881-82.

MISS MAY STERLING,
Juveniles or Boys.
Address MIRROR.

MISS HELENE BIRD (ADELL),
Leading Business.
At liberty. Address MIRROR.

MISS AGNES HERNDON,
At liberty.
Address MIRROR.

MISS HELEN OTTOLENGUER,
Madison Square Theatre.
Re-engaged season 1881-82.

MISS ANNIE MORTIMER,
Re-engaged with Maggie Mitchell's Co.
Season 1880-81.

MISS CARRIE McHENRY,
With Sol Smith Russell's Company.
Season 1880-81.

MISS MINNIE WALSH,
Prima donna. At liberty.
Address MIRROR.

MISS CASSIE TROY,
Season 1880-81.
Miss Combination.

MISS NELLIE JONES,
Leading Juvenile and Soubrette. At
Liberty. Address 31 Lafayette Place, N.Y.

MISS LOUISE DICKSON,
Engaged season 80-81 with:
"Gentleman from Nevada."

MISS LOUISE FILMORE,
Comedy, Drama or Character.
Address Agents.

MISS NELLIE LARKEE,
Mezzo-Soprano and Comedienne. At
Liberty. Address 12 Union Square.

MISS IDA GLENN,
As Clip, now traveling with Barney
Macaulay's Messenger from Jarvis Section.

MISS TILLIE SHIELDS,
At liberty.
Address 12 Union Square.

MISS LEONA MOSS,
Address care MIRROR.

MISS ALICE G. SHERWOOD,
Leading Juvenile and Soubrette. At
liberty. Address Tremont House, 663 B'dway.

MISS JOSIE LOANE,
Leading Business.
With C. L. Davis, season 1881-82.

MISS FLORENCE D. KELLOGG,
Specially engaged with the Tourists Co.
1881-82. Prima Donna Soprano. 12 Union Sq.

MISS SARA GOLDBERG,
With Ruth combination.
Address Simmonds and Brown.

MISS ALMA STUART STANLEY,
Leading Juveniles.
Lytell World Co.

MISS REGINA DACE,
Leading with Mr. and Mrs. Chanfrau,
Season 1881-82.

MISS AMY GORDON,
Leading Soprano, Twelve Jolly Bacho-
ors Comic Opera Co. Season 1881-82.

MISS IDA COLLINS,
Singing or Walking Ladies.
Address care of C. R. GARDINER.

MISS SEDLEY BROWN,
Barney Macaulay's Combination.
Season 1881-82.

MISS E. L. WALTON,
Leading Comedy and Character.
Address J. J. SPIERS, this office.

MISS LOTTA BELTON,
With the Edouin Sparks Co.
Address 181 W. Brookline St., Boston, Mass.

MISS LOUISE MULDENIER,
Leading Lady with Rossi.
Season of 1881-82.

MISS BERTHA FOY,
Address 219 West 13th st.
or Simmonds & Brown.

MISS SYDNEY COWELL,
Dollie Dutton in Hazel Kirke.
Madison Square Theatre.

MISS AGNES ELLIOTT,
Re-engaged at Wallack's Theatre.
Season 1881-82.

MISS JENNIE YEAMANS,
Playing Nellie in Connie Soogah, Clarke
& Gayler's Co. Address MIRROR.

MISS LIZZIE CONWAY,
Singing Soubrette.
Address C. R. Gardiner.

MISS DORA LEIGH,
Madison Square Theatre.
Address MIRROR Office.

MISS HATTIE BAKER,
Second Soubrette and Utility. At liberty.
243 Congress st., Portland, Me., or this office.

MISS ANNIE WAKEMAN,
Leading Lady. With Fred'k Paulding
Combination, 1881-82. Address 148 W. 16th st.

MISS EMMA LATROPE,
Juveniles. Walking Ladies or Boys.
Address MIRROR or Agencies.

MISS GEORGE E. OWEN,
Business Agent Gorlina Merrim-
akers. Season 1881-82. Address as per route.

MISS LEO COOPER,
Clarke and Gayler's Connie Soogah
company. Season 1881-82.

MISS W. A. EDWARDS,
Business Agent Bartley Campbell's My
Geraldine. Permanent address N.Y. MIRROR.

MISS EDWIN F. THORNE,
Address Agencies.

MISS ADELINA MOTTE,
Re-engaged as Ruth in Pirates of Pen-
zance. Season '80-'81. Address N.Y. MIRROR.

MISS LEONARD S. OUTRAM,
Supporting Frederick Warde.
Season 1881-82.

MISS WILL. C. COWPER,
Light comedy. Madison Square Theatre
Season 1881-82.

MISS JEAN BURNSIDE'S,
Starring season begins
Philadelphia, October 1.

MISS HARRY C. SMART,
Advance Mr. and Mrs. Geo. S. Knight.
Season 1881-82. Address MIRROR.

MISS WILLIAM W. RANDALL,
Dramatic Author and Manager.
Address MIRROR office.

MISS ADRIEN F. BAILEY,
Business Agent, E. T. Stetson Co.
Season 1881-82. Address MIRROR office.

MISS GEORGE CONWAY,
With the World.
Season 1881-82. Brooks and Dickson.

MISS WM. F. OWEN,
Comedian, disengaged for season
1881-82. Address Simmonds & Brown.

MRS. LOU THROPP,
Characters and Comedies; at liberty.
Also one little child. Address MIRROR.

MRS. JULIAN DOANE,
Tenor.
Address 95 State st., Boston, Mass.

MRS. JAMES ARNOLD MORRIS,
Address MIRROR office.

MRS. MAURICE STRAFFORD,
Re-engaged, Boston Museum.
Season 1881-82.

MRS. J. H. ANDERSON,
Ass't. Manager English's Opera House,
Indianapolis, Ind. Re-engaged season 1881-82.

MRS. CHARLES PUERNER,
Musical Director.
Niblo's Garden, N.Y.

MRS. H. J. EAVES,
Costumer. The leading one in America.
65 East 13th Street.

MRS. HARRY IRVING,
With Buffalo Bill.
Season 1881-82.

MRS. CHARLES C. MAUBURY,
Bartley Campbell's Galleys Slave Co.
Season 1881-82.

MRS. CHAS. B. WELLIES,
Leading Juveniles and Light Comedy.
Chestnut Street Theatre, Philadelphia.

MRS. ATKINS LAWRENCE,
Leading man, with Raymond's Co.
Season 1881-82.

MRS. MARCUS MORIARTY,
Clarke & Gayler's Connie Soogah com-
bination. 1881-82. Address No. 10 W. 13th St.

MRS. FRANK HAYDEN,
Valentine in Olivette. Corinne Mor-
riemakers. Season 1881-82.

MRS. AND MRS. F. D. HILDRETH
(VICTORIA NORTH)
With Tony Denier's Humpty Dumpty co.

MRS. MILTON NOBLES,
May be addressed until September at his
residence, No. 120 First Place, Brooklyn, N.Y.

MRS. LESLIE GOSSIN,
At liberty.
Address Windham, N.Y., or Agents.

MRS. AND MRS. LOUIS H. HAYWOOD
(Josie Robinson), engaged season 1881-82.
Address MIRROR office.

MRS. JOHN W. ARCHER,
Stage manager with Wm. Stanford com-
pany. Season 1881-82.

MRS. W. G. BRECH,
Wm. Stanford company. Season 1881-82.

MRS. HAROLD W. WARREN,
Leila's Freddy, with the Gary's com-
bination. At liberty.

MRS. W. B. DABOLL,
Count de Carolean, with Collier's Barker's
Daughter. Season 1881-82. Ad. Providence, R.I.

MRS. JOHN J. SULLIVAN,
With Bartley Campbell's
Galleys Slave Company. Season 1881-82.

MRS. CHARLES J. THOMAS,
Walking Beat.
Address this office.

MRS. WILLIAM LEE,
With McKee Rankin.
Address New York MIRROR.

MRS. HARRY FARMER,
Musical Director. At liberty.
Late Haverly's, Chicago. Address this office.

MRS. HARRY D. GRAHAME,
Re-engaged for season 1881-82.
With Oliver Doud Byron.

MRS. HENRY LEE,
Engaged at Madison Square Theatre
Season 1881-82.

MRS. JOHN MALONE,
With Frank Mayo, season 1881-82.
Address N.Y. MIRROR.

MRS. EMMA CARSON,
Re-engaged Leading Soprano role with
Mitchell's Pleasure Party. Address MIRROR.

MRS. FLOYD COOK,
Youths and Minor Roles.
Address C. R. GARDINER, of this Office.

MRS. HYDE & BEHMAN,
Proprietors and Managers.
Hyde & Behman's Theatre.

MRS. CHARLES H. KIDDER,
With Mr. John McCullough. Season
1880-1881.

MRS. ERNEST BARTRAM,
Old Man. Eccentric Comedy Character.
No 1515 Vine street, Philadelphia.

MRS. S. W. LAUREYS,
Professor of the art of Costuming.
76 Broadway, over Vienna Bakery.

MRS. L. F. LAWRENCE,
Tenor.
Address MIRROR.

MRS. PHILIP BECK,
Theatre Royal, Drury Lane,
London Eng.

MRS. HARRY COURTAINE,
With Steele Mackey's Won at Last, on
route. Address MIRROR.

MRS. LEWIS MITCHELL,
With E. T. Goodrich's Grizzly Adam
combination. Season 1881-82.

MRS. FRANK KARRINGTON,
Juveniles. At liberty.
Address Simmonds & Brown.

MRS. FRANK OAKES ROSE,
As Harry Huntingford in the

At the Theatres.



creation, and in a series of tasteful costumes looked handsome enough to deserve suit even hotter than De Mauprat's. We have never seen a Julie that pleased us more. Marion De Lorme received intelligent treatment from Eva Garrick.

There was no attempt at special scenic display, for none was promised, but the play was well mounted. Edwin Booth's old scenery, painted expressly during his management of the theatre for a revival of Richelieu, served very well.

Richelieu was repeated Tuesday; last night Macbeth was played; Friday and Saturday matinee Othello, and Saturday evening Richelieu will again be presented. Monday and Tuesday nights of next week Mr. Booth will appear as Bertuccio, and Wednesday as Hamlet.

Lawrence Barrett played his little Richelieu at the Fifth Avenue, Monday night. Comparisons are always odious, and we will make none in this particular. This actor's Cardinal is a crude, lack lustre performance, and is so very bad that we are stricken dumb with wonder at the lavish praise it has called forth from the local press. We should have liked to chronicle a triumph for Mr. Barrett, because he is an industrious, conscientious, well meaning actor, but the interests of truth demand that we shall confess to his having made a most lamentable failure. In voice, figure and gesture he is unfitted for the very arduous part, and these deficiencies, added to his individual and pronounced peculiarities and mannerisms, prevented his giving even an acceptable representation of the role. We hope to see Mr. Barrett more happily situated before the close of his engagement, and remove the loss of prestige this poor exhibition has entailed. Marie Wainright was amateurish as Julie; Louis James and Frederick Bock gave small imitations of Barrett as De Mauprat and Barradas. Otis Skinner's Francois is worthy of high commendation. The other people are satisfactory. The play is handsomely mounted and well dressed. Next week, Yorick's Love.

Joaquin Miller having made McKee Rankin, McKee Rankin gratefully acknowledges the debt by turning round and repudiating the gentleman who, as he himself aptly expresses it, "put shoes on the feet of the actor, gave him a whole coat, fitted him out with a strong play and started him on a career that might have brought both fame and fortune." But with the lack of good taste, good sense and propriety which distinguishes blind and unreasoning natures, Rankin, far from profiting by the capital start which the Poet of the Sierras thus gave him, crankily pursued a course of unprofessional and unmanly conduct with the manifest intent of casting off the architect of his good fortune and depriving that gentleman of his just rights. On several occasions, both in print and in sundry courts of law, Rankin has, with a coolness as colossal as an Arctic iceberg, denied that Miller had anything to do with the composition of the Danites, in the face of having for several seasons not only publicly acknowledged, but paraded his rights in the piece. Once having been cast aside like a worn-out glove, it is utterly incomprehensible to us how Miller could have consented to associate himself again with a man at whose hands he had received such shabby treatment. But the poet, like the majority of long-haired versifiers, is erratic, and erratic people do not profit by the stern lessons of experience. With a trust that was child-like and bland, he innocently walked up to within range of the mule's heels, confidingly deposited his little manuscript of '49, and then was kicked out of course. Having obtained possession of this product of Miller's dreamy playwright aspirations, Rankin looked about for another dramatist to alter the text sufficiently to evade paying the author's royalties. This was not a strange proceeding on the actor's part, as Somebody in nearly every city or town of over three thousand inhabitants in the United States can testify. Aroused by the artistic and financial failure of William and Susan, to do something to prop up his tottering reputation this precious exponent of honor and probity, and all the other things that are good in the dramatic profession, secured the services of a disappointed and unsuccessful journalist of this city to divest '49 of whatever poor merits it may have possessed when captured from its confiding author, and in this garbled and altered condition it was presented to a full house of deadheads at Haverly's Fourteenth Street Theatre Saturday night.

It is a very easy thing to write a Western drama. It is a very different thing to write a good play of this character. To Bartley Campbell belongs the credit of having turned out the only article in this line which we can warrant to stand any amount of wear and tear. His well-earned laurels are not in danger from the much tinkered, many authored, '49. It is a patch-work sort of affair, the materials employed being boldly appropriated, without the slightest attempt at concealment, from Miss' The Danites, Mitt, Kit, Fanchon, Musette, a whole volume of Bret Harte's mining sketches, and a liberal dash of New York slang. Notwithstanding the vast stage literature which the Many Authors of '49 had at their command, they managed to turn out a heterogeneous hodge-podge which takes the prize for being the very worst example of its class we

have ever seen. It has its use, however, as a forcible warning to all aspiring dramatic writers. Some slight inkling of '49's stupendous stupidity and bas-relief idiocy may be conveyed in a brief recital of its plot.

There is a prologue and four acts. Prologues are relics of bygone days—superficialities which render conciseness and compactness next to impossible, and destroy interest because their avowed purpose is to precede a lapse of time beyond the conception of a modern audience. Experienced dramatists have long since discarded this silly method, which violates the first principle of dramatic construction—illusion. Margaret Stuart and her child, with a man servant, Ned, are attacked by the Mormons in the tragic Mountain Meadow massacre. Mrs. Stuart is killed, and Ned escapes with the child, and it afterwards transpires they fall into the hands of friendly Indians. This "historical incident," upon which, the programme informs us, the play is founded, occurs Sept. 10, 1857. The curtain having remained down long enough for the carpenters to set "A Lawyer's Office in St. Louis," fifteen years and one month pass by with astounding celerity, and the play proper begins. Colonel James, a lawyer, has in trust a will bequeathing an estate of \$500,000 (why didn't the Many Authors double that sum? It would have sounded better and more in keeping with the general tone of '49) to the missing daughter of Margaret Stuart, the lady who expired ten minutes before in full view of the audience. This will is the identical old document which has figured in nine out of ten seventh-rate dramas from the day of Shakespeare to that of the Many Authors. Colonel James wants somebody to find the heiress. Arthur Dennison, a St. Louis bank clerk of American parents, who is afflicted with a Regent street, London, accent, is the adventurous man who deems himself thoroughly equipped and qualified for this search. He is given the commission, no consideration being offered, and is armed with documents proving the validity of Mrs. Stuart's child's claim to the property. Tom Bradshaw, confidential clerk of Colonel James and first walking villain of the story, changes these proofs for blank papers by a subterfuge equally transparent to the audience and Arthur Dennison. This latter bright youth starts forth for Nevada, and neglects, as all cautious men engaged in important missions do, to examine the documentary evidences necessary to the success of his object. Dennison gone, Bradshaw lets the audience into his little plan, which is to forestall the former's search, find the missing girl himself, and—ha! happy thought!—marry her and secure the five hundred thousand.

Act II. transplants us to a mining camp in Nevada, a handsomely-appointed and gorgeously-frescoed hotel, bar-room and office, modeled after the Fifth Avenue or Windsor, being liberally supported by miners, in red shirts and cowhide boots. The ceiling of this hostelry has in some unexplained manner taken a trip from "the lawyer's office in St. Louis." Here we find Tom Bradshaw, on a wrong scent, making himself "solid" with Belle, the adopted daughter of Mississippi, the proprietress of this magnificent miners' hotel. Tom believes Belle to be the searched-for heiress. She is not, of course. Arthur Dennison comes in, having located the object of his hunt in this settlement. Tom is not pleased to see Arthur. At this point '49 and Carrots make their appearance. "Carrots," says the programme, is "a red-haired wench, but a true woman." This is consoling to red-haired females in general, who otherwise might suppose their gaudy locks were a bar to true womanhood. '49 is a debilitated Sandy Magee, with a lengthened beard, a bald head, an intermittent stoop, and the old, familiar Virginia dialect. Carrots is supposed to be the sister of Belle, because both were found together by the miners in the careful charge of a dying squaw, and by them placed under Mississippi's protection. Carrots is a mixture of Cinderella and M'liss. She has passed the greater part of her existence in acquiring the slang of the camp and being battled around by her kind-hearted guardian. She is foud finally to be the real heiress; Dennison discovers his father in '49, and Bradshaw is discomfited by the Vigilantes.

Scattered through the play are several capital speeches, and the second act concludes with a trick which is very neatly done. The dialogue is excessively tedious and talky, and there are few merits that claim admiration. Rankin as '49 is hard, metallic, and shows he has little right to revolve among the stars. His pathos is unreal, his make up and dialect artificial, and from beginning to end there's nothing to praise in his performance. Mrs. Rankin, though a trifle mature for the part, is very clever as Carrots. If the piece is destined to last its salvation may be ascribed entirely to her efforts. The audience appeared greatly pleased with the attractive little lady, and we were glad to see her talents recognized amid bad and depressing surroundings. Jack Barnes played Dennison very well; Ed. Lamb was extremely amusing in a part evidently framed after Bummer Smith. J. J. Sullivan was quite villainous enough to meet the demands of the character of Bradshaw. The play was very poorly mounted. The tableau seen through a mosquito net in the prologue was a disgrace to its maker.

At the Windsor this week large audiences have been present to witness George Clarke in his new departure in this country—*til*

Irish drama—in Charles Gayler's play of The Connie Soogan. Those who have seen Mr. Clarke in society roles in days gone by, cannot contemplate with gratification his judgment in abandoning them for the shillalah and the dhudeen. As a lady by our side remarked on Monday evening: "What a shame! the handsome George in corduroys, and dancing an Irish jig! What a fall is there!" This exemplifies the feeling concerning the gentleman's newest departure, and only goes to show how erratic an actor's ambition sometimes may be. Mr. Clarke, however, has only himself to please, and if he esteems the plaudits of the thousands in the heroic Milesian business in preference to the approval of his admirers in the more refined shades of dramatic literature, it is certainly his own affair.

As an Irish comedian Mr. Clarke affords a great deal of merriment, but he is the most pronounced imitation of Dion Boucicault we saw. Voice, gesture, figure, make up and general demeanor—all vividly reminding one of the great pladramatist as Conn, in the Shaughraun, albeit Mr. Clarke is more lithe of limb, and puts more energy in his impersonation. The Connie Soogan was written for Mr. and Mrs. Barney Williams, and was played by them throughout the country. The hated process-server, who finds such field in Mr. Boucicault's productions, is notably absent, but his place is admirably filled by a conniving and tricky agent of an equally dishonorable lord. This character was well taken by J. F. Hagan, who invested it with the requisite repulsiveness, and, excepting an occasional tendency to interpolate the conventional peculiarities of Richard III—such as throwing his spinal column over his head, getting across the stage in six or seven steps, shaping himself for "sportive tricks" "in a lady's chamber," and contorting his features out of all human semblance in his anxiety to impress his audience with the fact that he is the blackest rascal that ever went unhung—he was voted the right man in the right place. The piece is not so interesting as the more modern Irish drama, for its patrons have been educated to the belief that none is complete without the process-server and an eviction scene. Connie Soogan has neither, and it was only the sensational scene of the Giant's Causeway that touched the Irish heart, for there the villains are temporarily foiled in the most extravagant manner, the good young man precipitated into the yawning abyss, and the heroic Connie Soogan making the terrible plunge from the rocks above into the seething elements, grasping the g. y. m. by his curly hair, and appearing on the surface of the water with the limpid form of the g. y. m. hanging over his arm. This was truly sensational, and evoked the most tumultuous cheering. With this exception, there is little in Connie Soogan to meet the ultra ideas and patriotic expectations of the class to which it directly caters, and were it not for the excellent acting of the company, it is fair to presume it would be relegated to a quick obscurity.

Prominent among the members may be mentioned the popular little soubrette, Jenie Yeamans, who is the life and soul of the piece. Her personation of Nelly Nolan was neat, artistic, natural, and free from any approach to coarseness; while her songs and dances were so acceptable as to receive triple encores. She is original in everything she does, and that is the best compliment we can bestow. Another pronounced character was the Wild Elsie of Mrs. Grace Claire, who, as the wild wanderer of the glen, gave a fine piece of melodramatic acting. M. Moriarty's Lord Berrysford deserves favorable mention, as also does Leo Cooper as Lacy O'Connor, although his personal appearance is against him in the character. Lester Edmonds' Richard O'Connor might have been better, though he played it passably well. The rest of the characters were in able hands, and on the whole the piece was given an able representation. The noise of the stage carpenters and scene-shifters was at times insufferable, and the voices of the players could scarcely be heard. The setting of the Giant's Causeway was a beautiful one, and reflected great credit upon the management.

Next week, Kiralfy's spectacle, Around the World, will be produced in all its original splendor.

The San Francisco Minstrels, at their pleasant little resort, still hold the public pulse and heart. General changes have been made in the programme this week. H. W. Friedman, the basso, sings the well known ballad, "A Hundred Fathoms Deep," very creditably, while H. W. Roe and the new tenor, L. Braham, of Australia, immediately scored a success in their songs. Braham has a sweet voice, well cultivated, and he has proved himself to be a great acquisition to the ranks of the Friscos. The Brie-a-Brie is catchy and funny, and the performance ends with the button-breaking farce by Frank Dumont, entitled Dramatic Tramps. It is unnecessary to mention Birch and Backus except to say they are growing funnier, fatter and richer every night.

Michel Strogooff as originally presented at Booth's Theatre is the attraction at Niblo's. The spectacle has lost none of its brilliancy by its change of base. The battle scene is still magnificent. The journey of Strogooff on the raft to Irkutsk runs smoothly. The balle is large, and the auxiliaries are still

plentiful. The orchestra is far better than the one at Booth's, while the twenty-six actors in the thread which serves as a plot are, generally speaking, up to the dramatic necessities of the piece. Large houses have been attracted, and from the hilarious applause given, the audience seemed to be pleased with the entertainment.

At the Brooklyn Park Theatre on Monday evening, Fanny Davenport inaugurated her starring season with one of the most capable companies she has ever had in support. The School for Scandal was the initial piece, and as our friends are quite familiar with the star's exceedingly fine portraiture of Sheridan's heroine, we will not enlarge upon the present impersonation, but simply say that, if anything, Miss Davenport has improved upon the character, and is now absolute mistress of its many and diverse beauties. George Darrell, the Australian actor, made his initiatory bow before a Brooklyn audience as Joseph Surface, and immediately fell into public favor, as did also Edmund Terle as Charles Surface. The veteran, Charles Fisher, as Sir Peter, gave a careful rendering of this perplexing part, while Harry Pearson's Sir Oliver Surface was finely drawn. Messrs. W. F. Edwards, Harry Hawk, Lewis Baker, H. R. Thorpe, O. B. Jector, F. M. Kendricks, W. S. Hurley, Mary Shaw, May Davenport, and Minnie Monk filled their respective parts very acceptably. The play was finely mounted, under the able stage direction of N. F. Brisac, late stage manager of Sara Bernhardt, and the costumes were elaborate and tasteful. The audience was large, refined, and enthusiastic. On Tuesday, As You Like It was performed to a large house, with Miss Davenport as Rosalind, and Mr. Darrell as Orlando.—Yesterday afternoon London Assurance was given, and in the evening School for Scandal was repeated. To-night, As You Like It. To-morrow night Miss Davenport will take her first benefit this season, appearing as Leah, and at the Saturday matinee Camille will be given. In the evening, London Assurance and Oliver Twist.

A new comedy, by Edgar Fawcett, called Americans Abroad, was announced for production at Duff's Theatre last night.—Genevieve Ward is drawing good audiences to the Union Square.—The Hanlon-Lees are playing to big business this, the fourth week, of their engagement.—Last nights of The Masseuse are announced. October 15 is set down for the first hearing of Audran's Snake Charmer. Jesse Williams says it is the brightest comic opera yet.—Patience has "caught on," and having got a firm grip will hold the Standard indefinitely.—The Comley-Barton company will open the Metropolitan Casino next Monday with Olivette.

The Musical Mirror.

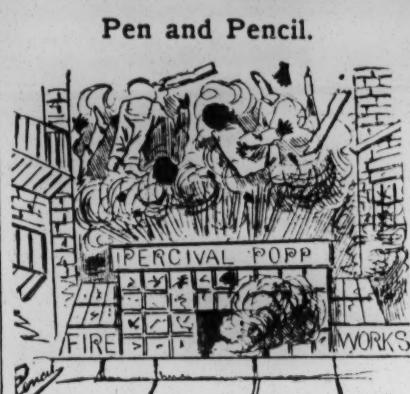


There is a second-hand shop on the northwest corner of Eighth avenue and Twenty-third street, the keepers of which subsist on the cast-off stock of other and more legitimate establishments, buying the said *exuviae* at famine prices, and selling on terms "reduced to suit the times," thereby skimming a greasy but sufficient profit on which to batte in squalid, but to the class of men who commonly manage such establishments, congenial crapulence. Like other members of the porcine family, these managers! ("save the mark,") grunt most surly if they be stirred up with the long pole of criticism, and will sometimes even bite upon it in futile rage, breaking their teeth in the attempt to emulate the rat who bit upon a file, but doing no further harm. One of these animals, a "Porcus Hibernicus," we should imagine by the cadence of his grunt, which "had a dying fall" savoring more of whisky and mudmungus than of "the sweet South that breathes upon a bank of violets," on being civilly applied to by the representative of THE MIRROR for the usual accommodation extended to the press by all managers belonging to the order of Primates, species homo, retused in the manner peculiar to his kind, and retired into his sty routing. Whereupon THE MIRROR man, being reasonably certain, from the pecuniary standing of the paper and the strict adherence to the cabalistic inscription—S. P. Q. R.—"Salaries paid quite regular," which has hitherto marked the Friday of each week with a white stone, that his outlay would be reimbursed, intrusted the very small sum necessary to procure admission to the hands of a world weary speculator with a disgusted visage, and entered triumphantly.

At the Windsor this week large audiences have been present to witness George Clarke in his new departure in this country—*til*

THE NEW YORK MIRROR.

The performance of the Grand Abbott English Opera company may be likened, aptly, to the giving forth of the colored person, who, on being remonstrated with by his elders, avert the inferior quality of the ghostly food provided by him for his congregation, pithily replied: "Yas, yas, my breading; I's boun' to confess dat it's mighty poor preach, but, den, remember, its mighty poor pay, too." Much is not to be expected from Grand English Opera at fifty cents, and, truly, much is not given. The chorus is weak, the principal singers are weak, and the effect is weak. Miss Emma Abbott sings very well on the bills and in the advertisements, but on the stage her defective voice and disjointed registers prevent her ever obtaining a great success. She falls into the fatal error so common in this go ahead country, of taking the will for the deed, and imagines that because she wants to be a great prima donna she is one. To the making of a singer there go one hundred requisites, of which ninety and nine consist of voice. So said the great Rossini, and these ninety and nine requisites Miss Abbott lacks. Mr. Castle, in the dim past, had a sweet little tenor which sounded well enough in ballads, but which, even at its best, was totally unequal to the robust music given by Auber to Fra Diavolo—as well try to propel a Cunarder by a donkey engine! At present he is simply inaudible. The only voice in the company is that of George Conly, which is round, full and sonorous. He had but little to sing as Giacomo, and therefore interpolated with ruthless disregard to all consistency of art, Shield's essentially English song of The Wolf, a ponderous bass effort of the olden school, into the light and sparkling score of that Frenchiest of composers, Auber. Oh! when will Anglo Saxon singers consent to sink their individuality in their art—to be the Bandit Giacomo and not the singer Conly. Mr. Stoddart thoroughly mistakes the part of Lord Alcach, which, in the original, is a good humored "skit" on the English tourist, but who is a gentleman nevertheless, and not a cad. Lady Alcach also is une Anglaise pour rire, but not a milliner's shop girl. On the whole, this company may do well enough in the provinces, or even in small theatres here, but the misfit shop on Eighth avenue is too large and too dreary for such "small deer."



"Where shall we go to-night?" mournfully wailed my artistic associate, as he sorrowfully looked over the managers' announcements in the *Herald*. "These confounded Richelieus are going to take the bread out of our mouths if we don't look sharp. No sketches no article; and no sketches and article no salary Friday," and Pen relapsed into moody silence.

"Perhaps there is something new at Auber's," I gently suggested to my brother in prospective misery.

A transient gleam of hope lighted up his



wan features. He dove into the *Herald* again. "Auber's—Steps to Ruin, written expressly for this theatre." No use."

"Let's drop down to the Comique," proposed I, and arm-in-arm we sailed down to Eighth street. Crowds were disappointedly turning away from the doors, but Mr. Cannon, the Adonis of Harrigan and Hart's establishment, gave us seats of special honor in the manager's box, and we prepared to enjoy the performance of *The Major*.

Harrigan's Mulligan pieces inaugurated a style of theatrical entertainment thoroughly original and quite as indigenous to the country as Sitting Bull or Boston beans. The



French stage has its vaudeville, but we have in the Comique productions, a class of performance not only national but metropolitan. Every member of the company is an attraction; every part is well played, and the Meiningers, when they come over to link their fortunes with Neudorf, will find that Harrigan and Hart have successfully fore-



stalled them in the matter of true artistic excellence, from the greatest to the smallest. The scenery they use is as good as any to be found in the city. Their artist, Witham, excels in reproducing local scenes. His street pictures are gems of realism in their way, and Messrs. Hoyt, Clare, Mazzanovich and Voegelin might study Witham's admir-

able effects with benefit. Robert Cutler, the machinist, is another very important auxiliary to the staff of the Comique. His mechanical surprises are worthy of the Porte-St-Martin, and in *The Major* he introduces a fireworks explosion, graphically reproduced by Pencil at the head of these columns, which is by all odds the best ever seen on the New York boards. Braham, as composer and conductor of the orchestra, plays a very important part in his department, and

it with discretion and good effect. He is "fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

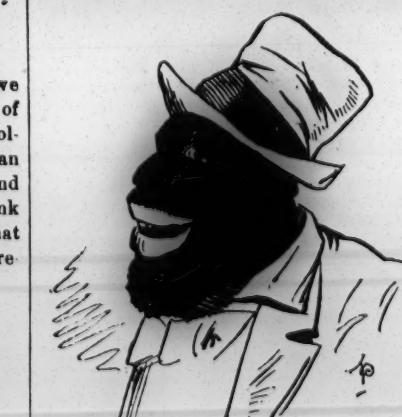


regularly furnishes the country at large with batches of the best comic songs in the market. Braham's march songs especially are very attractive; they are whistled on street corners, murdered in variety shows, and warbled in fashionable drawing rooms everywhere. Already the duet, "Miranda when we are made one," sung by Major Gilfeather and Miranda Biggs, has become popular, and the orchestras all over the city are playing the song of the "Veteran Guard Cadets."

The most amusing of all the amusing things in *The Major* is the scene which takes place in a negro "exchange office." Here the denizens of Thompson street are seen in all their black glory engaging in the favorite pastime of their race in this part of the world. Policy playing is as thrilling in its excitement to the average African as ROUGE-ET-NOIR is to the broken down French



count at Baden-Baden. The venturesome steps forward, and lays his sole copper on the mystic combination—4-11-44—and awaits the result of his speculation with the same intense eagerness as that which possesses the Western operator who stakes a whole railroad on a "straight flush." All this is very happily hit off in *The Major*, and these and the many idiosyncrasies for which the New York black is noted in his limited circle are illustrated with much fidelity in this policy-shop scene. Mr. Harrigan introduces us to the very best, the *noir-de-la-noir*, as it were, of Thompson street society; and this introduc-



tion of the black social element may possibly account for the number of Murray Hill ladies who visit the Comique. They go, no doubt, to observe how their Fifteenth Amendment sisters deport themselves on occasions of gaiety and festivity in "Africa." Johnny Wild, let loose in this classic locality, would create sad havoc among the dusky belles of the neighborhood. As Phineas Bottlegreen, Joannie might truly say, "I'm a dandy, I is." William Gray, who delineates the solemn policy keeper (with an eye always to business and the police), shares the honors with this gentleman in the darkey department. He invests every part assigned him with a dry, quaint humor quite irresistible. His Caleb Jenkins is just the sort of man who would be chosen for treasurer of a strawberry festival, or the hat-pass in "de Meth'dist church." He carries his razor in his stocking, and handles

the "flying" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

Manager Abbey's Disclaimer.
One of THE MIRROR staff encountered Managers Abbey and Gilmore taking their constitutional walk, and, without a question or preliminary, the shrewd manager of the New York and Boston Parks, of Edwin Booth and of the new Metropolitan, plunged at once into a statement concerning a new paper, the *Thief's Own*, of which he had been accused by report of being the financial backer.

"I want you and your friends to know," said Manager Abbey, earnestly, "that neither Mr. Dam nor myself have anything whatever to do with that paper. We have neither of us paid, loaned nor invested a dollar in it, and I should not do so under any circumstances. I have seen Mr. Dam's name mentioned as well as my own, and I speak for him as well as myself when I say that there is not the least truth in such a rumor."

"Nobody believes the rumor, Mr. Abbey."

"I hope not. At any rate I wish to deny it in the plainest and most emphatic manner. And now let me introduce you to my partner, Mr. Gilmore, who is going to open the Metropolitan."

THE MIRROR representative had already the pleasure of knowing Mr. Gilmore, and the usual courtesies were interchanged.

Professional Doings.

—Isidore Davidson has joined The Planter's Wife combination.

—Daisy England has taken Annie Randolph's place in *Le Voyage en Suisse*.

—Thomas W. Keene and wife celebrated the twentieth anniversary of their marriage in Cincinnati, September 29.

—Brooks and Dickson will manage McKee Rankin the balance of the season. They've got a tough job before them.

—Lotta will produce a new play, *Bob*, in Philadelphia, next Thursday, in which it is expected she will "bob" up serenely.

—Lawrence Barrett will be succeeded at the Fifth Avenue Theatre by Robson and Crane, Fanny Davenport, and John McCullough.

—W. S. Harkins and wife have been engaged for Colville's World company No. 3. They left the city on Monday, to join the combination.

—Miss Imogen Vivian has just returned from her Colorado tour, where she made many friends, and, what is better, considerable money.

—Robert Spiller's *After the Opera* venture, we regret to say, has come to a summary termination, owing to the manager's continued illness.

—Much to the satisfaction of his friends, who looked upon his starring venture with dubious eyes, Fred Ward seems to be succeeding in the West.

—The latest contribution to stage literature by G. R. Simms, the prolific English playwright, is called *The Half-Way House*. It has not yet been produced.

—The Burlington (Vt.) *Free Press* calls John Rogers' *My Sweetheart* "a howling melodrama, tempered by songs and dances, and that the plot is alarmingly fresh." Rough on John.

—The theatres of Cleveland—of all places where they should have been hermetically closed—were in full blast on the night of Garfield's funeral. The audiences, however, were very small, and the action of the managers is generally condemned.

—Henrietta Vaders, whose recent starring exploits in the West resulted in total defeat, has signed for three seasons with Charles Forbes, who promises to put her before the public in a creditable manner. The cause of her failure is attributed to bad management.

—Manager James Collins, of Henric's Opera House, Cincinnati, was on the 1st nominated for the Vice-Presidency of the Ex-Confederate Society, recently formed in his city. Mr. Collins was, during the late "unpleasantness," an active member of the Sixth Louisiana Volunteers.

—George R. Simms' new piece, called *Lights of London*, has proved an unequivocal success at the Princess, London. It is founded upon incidents of low life in the English metropolis. We understand it is to be produced at the Union Square Theatre, this city. Henry French, of the firm of Samuel French & Son, received the following dispatch from his father concerning the piece:

London, Sept. 27, 1881.
HENRY FRENCH, New York.—Lights of London at the Princess is turning away more money than is taken in nightly.

SAMUEL FRENCH.

—A novel event occurred at Moore's Opera House, Des Moines, Iowa, on the evening of the 24th ult. After the performance of *The Merry Wives of Windsor*, Clarence M. Ostrander was united in marriage to Miss May Wentworth, both of the company, on the stage, before the audience. It was a clever method of drawing a full house. We are in receipt of a satin programme of the evening, in which the event was conspicuously announced. The manager of the combination is E. W. Burnham, and it is called Burnham's Electric Light company. He was heartily satisfied with the financial result of the affair. We expect now to hear of the diff'rent traveling managers spooking round among their people, presenting each with a copy of *Ovid's Art of Love*, and depicting the beauties of married life in kaleidoscopic colors.

—After a prolonged stay in California, W. E. Sheridan is said to be returning East. From the auspicious start made in the legitimate last season by this gentleman, we had high hopes that he would be one of the prominent luminaries this year. Knowing he possesses the requisites for a first class legitimate star, at least on a par with those of T. W. Keene, Frank Mayo, Fred Ward and others, we are at a loss to know why he has not availed himself of his advantages. True, he went to California as a star, but he very unwisely followed upon the heels of his first successful engagement there a few months previous, and he did not receive the encouragement he expected. It was not at all to be wondered at, and he should have had more discernment. The time lost in the Far West might have been judiciously expended in organizing a company here, and by this time he might have been raking tame and ducats along with his fellow-twinklers.

He is "fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

"fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his

it with discretion and good effect. He is

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Louisville, Ky., 6, 7, 8; Nashville, Tenn., 10, 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Marshall, Tex., 6; Jefferson, 7; Shreveport, La., 8; Texarkana, Ark., 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 3, three weeks.

ADA GRAY: Penn Yan, N. Y., 6; Brockport, 7, 8; Raleigh, N. C., 10, week.

ANNIE PIXLEY: Providence, R. I., 3, week.

BAKER AND FARRON: Montreal, Can., 3, week; Troy, 11, 12; Albany, 14, 15; Boston, 17, week.

BARRY McAULEY: Providence, 6, 7, 8; Meriden, Conn., 10; New Britain, 11; Holyoke, Mass., 12; Northampton, 13; Greenfield, 14; Springfield, 15; Philadelphia, Pa., 17, week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Hamilton, Can., 3, week; Montreal, 17, week.

BIG FOUR COMB.: Chatham, Ont., 6; Jackson, Mich., 7; Ypsilanti, 8; Detroit (Park Theatre), 10, week.

BARRY AND FAY COMB.: Detroit, Mich., 3, 4, 5; Pt. Huron, 6; St. Thomas, Can., 7; Hamilton, 8; Toronto, 10, 11, 12; London, 13; Auburn, N. Y., 14; Oswego, 15; Buffalo, 17, week; Pittsburgh, Pa., 24, week.

BROOKS AND DICKSON'S WORLD COMB.: Jersey City, N. J., 6, 7, 8; Oil City, 17; Titusville, 18; Bradford, 19, 20; Erie, 21, 22.

BUFFALO BILL COMB.: Lincoln, Neb., 5; Nebraska City, 6; St. Joseph, Mo., 7; Atchison, Kan., 8; Leavenworth, 10; Topeka, 11; Lawrence, 12; Kansas City, Mo., 13, 14; Jefferson, 15; St. Louis, 16 to 23.

CHARLOTTE THOMPSON: Richmond, Ind., 6; Muncie, 7; Logansport, 8; Lafayette, 10; Crawfordsville, 11; Terre Haute, 12; Louisville, Ky., 13, 14, 15; Memphis, Tenn., 17, week; New Orleans, La., 23, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Chelsea, Mass., 5; Gloucester, 6; Amesbury, 7; Salem, 8.

CLARA LOUISE KELLOGG CONCERT CO.: Cambridge, Mass., 6; Philadelphia, Pa., 10; Brooklyn, 11; Worcester, Mass., 12; Providence, R. I., 13.

CLARK-GAYLOR COMB.: New York city, 3, week; Danbury, Conn., 10; Waterbury, 11; Meriden, 12; New Britain, 13; New Haven, 14, 15; Providence, R. I., 17, 18, 19; Fall River, Mass., 20; Lowell, 21; Lawrence, 22; Boston, 24, week.

CHAR. E. FORD'S OPERA TROUPE: Philadelphia, 3, week; Richmond, Va., 10, week.

CHILD OF THE STATE (HOOTY AND HARDIE): Augusta, Ga., 6; Charleston, S. C., 7, 8; Savannah, Ga., 10, 11; Macon, 12, 13; Atlanta, 14, 15; Columbus, 17, 18; Montgomery, Ala., 20; Mobile, 21, 22; New Orleans, 24, week.

O. L. DAVIS (ALVIN JOSLIN): Milwaukee, Wis., 3, week; Janesville, 10; Madison, 11; Eau Claire, 12; Stillwater, Minn., 13; St. Paul, 14, 15.

COLLIE'S BANKER'S DAUGHTER CO.: Detroit, Mich., 6, 7, 8; Port Huron, 10; Bay City, 11; East Saginaw, 12; Jackson, 13; Muskegon, 14; Grand Rapids, 15.

COMLEY-BARTON COMIC OPERA CO.: New York City, 3, two weeks.

DENNAN THOMPSON: Chicago, 3, week; Aurora, 10; Ottawa, 11; Galesburg, 12; Hannibal, 13; Jacksonville, 14; Springfield, 15; St. Louis, 17, week.

EMMA ABBOTT: New York City, 3, two weeks.

EDWIN BOOTH: Booth's Theatre, New York City, 3, four weeks.

FELIX A. VINCENT'S COMB.: Bellesfontaine, O., 3, week.

FREDRICK PAULDING: Nashville, Tenn., 6, 7; New Orleans, La., 9, week; Mobile, Ala., 17; Montgomery, 18; Columbus, Ga., 20; Atlanta, 21, 22.

FLORENCE HERBERT: Quincy, Ill., 10, week; Hannibal, Mo., 17, week; Keokuk, Ia., 24, week; Burlington, 31, week; Rock Island, Ill., Nov. 7, week; Muscatine, Ia., 14, week; Iowa City, 21, week; Des Moines, 28, week.

FRANK I. FRAYNE: New York City, 3, week.

FAY TEMPLETON OPERA CO.: St. Louis, 9, week; Kansas City, 17, 18; Topeka, Kan., 19, 20; St. Joe, 21, 22; Omaha, 24, 25.

FRED WARDE: Keokuk, Ia., 6; Quincy, 7, 8; Hannibal, Mo., 10; Jacksonville, Ill., 11; Springfield, 12, 13; Bloomington, 14, 15.

FORS'S DRAMATIC CO.: Fulton, Mo., 6; Mexico, 7, 8; Columbia, 10, 11; Moberly, 12, 13; Sedalia, 14, 15; Clinton, 17, 18; Fort Scott, 19, 20.

FANNY DAVENPORT: Brooklyn, N. Y., 3, week; Brooklyn, E. D., 10, week.

FIFTH AVENUE COMEDY CO.: Bridgeport, Mass., 6; Elizabeth, N. J., 7; Patterson, 8; Newburg, N. Y., 10; Syracuse, 14, 15.

GARDNER'S LEGION OF HOROR CO.: Fall River, Mass., 6; New Haven, Conn., 7, 8.

GEORGE WILLIAMS: Galveston, Tex., 6, 7, 8; Birmingham, 10; Austin, 11, 12; San Antonio, 13, 14; New Orleans, La., 16, week.

GUERRIVE WARD: Union Square Theatre, New York City, 3, three weeks.

GULICK'S FURNISHED ROOMS: Chicago, Ill., 3, two weeks; Detroit, Mich., 17, week.

HAGUE'S MINSTRELS: Washington, D. C., 3, week.

HILL'S ALL THE RAGE: St. Louis, Mo., 2, week; Cincinnati, Ohio, 10; Indianapolis, Ind., 17, 18, 19, 20; Jacksonville, Ill., 21; Keokuk, Iowa, 22; Burlington, 24; Rock Island, Ill., 25; Davenport, Iowa, 26; Clinton, 27; Freeport, Ill., 28; Rockford, 29.

HAVERLY'S NEW MANTOBON MINSTRELS: New Orleans, 2, week; Galveston, Tex., 10, 11; Houston, 12, 13; Austin, 14, 15; St. Louis, 17, week.

HAVERLY'S STRATEGISTS: Bradford, Pa., 6, 7; Erie, 8; Toledo, O., 10, 11; Ann Arbor, 12; Detroit, Mich., 13, 14, 15.

HOOLEY'S COMEDY CO.: Pittsburgh, Pa., 3, week.

HERNIE'S HEARTS OF OAK: York, Pa., 6; Columbia, 7; Lancaster, 8; Providence, R. I., 10, week.

HUBERT O'GRADY EVICTION CO.: Utica, N. Y., 6; Gloversville, 7; Watertown, 8.

JAY RAL'S HUMPTY DUMPTY: Bideford, Me., 6; Great Falls, 7; Lowell, 8.

JANAUSCHEK: Akron, O., 10; Erie, Pa., 11; Newcastle, 12; Pittsburgh, 13, 14, 15; Bradford, 17, 18; Rochester, 19, 20; Binghamton, 21.

JENNIE LEE "JO" COMB.: Baltimore, 10, week; Cleveland, 17, week.

JOSEPH MURPHY: Syracuse, N. Y., 6; Rochester, 7, 8.

JOHNSTON AND MILLER: Meridian, Miss., 6; Vicksburg, 7, 8; Jackson, 10; Canton, 11; Holly Springs, 12; Bolivar, 13; Jackson, 14, 15.

JOHN MCCULLOUGH: Chicago, 3, two weeks.

JOHN A. STEVENS: Boston, 3, week.

JOHN T. RAYMOND: Troy, N. Y., 6, 7, 8; Boston, 10, week.

J. M. HILL'S DEACON CRANCKETT CO.: Waterbury, Conn., 6; Westfield, Mass., 7; Pittsfield, 8; Albany, N. Y., 10, 11, 12; Jersey City, N. J., 13; Williamsburg, N. Y., 17, week.

JOHN MCCULLOUGH: Chicago, 3, two weeks.

JOHN T. RAYMOND: Troy, N. Y., 6, 7, 8; Boston, 10, week.

KUNKEL'S NIGHTINGALE MINSTRELS: Tarburgh, N. C., 6; Goldsboro, 7; Durham, 8; Raleigh, 10, week.

LAWRENCE BARRETT DRAMATIC COMB.: New York City, 3, two weeks.

LEAVITT'S GIGANTEAN MINSTRELS: Staunton, Va., 6; Charlestown, W. Va., 7; Portsmouth, O., 8; Chillicothe, 11; Columbus, 12.

LEAVITT'S SPECIALTY CO.: Baltimore, 3, week; Pittsburgh, 10, week.

LEAVITT'S RENTZ-SANTLEV NOVELTY CO.: Pittsburgh, 3, week.

LEAVITT'S RENTZ MINSTRELS: Gardner, Mass., 6; Keene, N. H., 7; Nashua, 8; Lawrence, Mass., 10; Lowell, 11; Haverhill, 12; Gloucester, 13; Salem, 14; Ipswich, 15.

LOTTA: Buffalo, N. Y., 3, week; Philadelphia, Pa., 11, three weeks.

MARIE PRESCOTT: St. Louis, 3, week.

MADISON SQUARE THEATRE CO.: Boston, 3, two weeks.

MAX FERHMANN'S COMB.: San Francisco, 3, four weeks.

MITCHELL'S PLEASURE PARTY: Cincinnati, O., 3, week; Richmond, Ind., 10; Ft. Wayne, 11; Greencastle, 12; Lafayette, 13; Crawfordsville, 14; Danville, 15; Terre Haute, 17; Evansville, 18, 19; Indianapolis, 20, 21, 22.

M. B. CURTIS' SAM'L OF POSEN COMB.: Columbus, Ga., 6; Montgomery, Ala., 7, 8; New Orleans, La., 10, week.

MR. AND MRS. GEORGE S. KNIGHT: Allentown, Pa., 6; Reading, 7; Shamokin, 8; Danville, 10; Williamsport, 11; Wilkes-Barre, 12; Pittston, 13; Elmira, N. Y., 14; Binghampton, 15; Windsor Theatre, N. Y., 17, week.

MR. AND MRS. W. J. FLORENCE: New Haven, Conn., 6; Northampton, Mass., 7; Holyoke, 8; Rutland, Vt., 10, 11.

MILTON NOBLES: New Orleans, La., 2, week.

MARY ANDERSON: Erie, Pa., 6; Sandusky, O., 7; Ft. Wayne, Ind., 8; Chicago, 10, two weeks; St. Louis, 31, week.

MCINTYRE AND HEATH'S MINSTRELS: Ottumwa, Iowa, 4; Oskaloosa, 5; Des Moines, 6; Marshalltown, 7; Cedar Rapids, 8; Waterloo, 10; Independence, 11; Dubuque, 12; Galena, Ill., 13; Clinton, Iowa, 14; Burlington, 15.

MY PARTNER: (Aldrich and Parsloe) Worchester, Mass., 7; Lynn, 8; Lowell, 10; Haverhill, 11; Manchester, N. H., 12; Nashua, 13; Portland, Me., 14, 15.

NATURALIST'S DRAMATIC CO.: Buffalo, N. Y., 10, week; Buffalo, 11; Pittston, 13; Providence, R. I., 20, 21; Springfield, Mass., 22; Brooklyn, 24, week.

NAT. AND MRS. F. S. CHANFRAY: Hagerstown, Md., 6; Charlottesville, Va., 7; Danville, 8, 9; Lynchburg, Richmond and Norfolk to follow.

NAT C. GOODWIN: Columbus, O., 6; Newark, 7; Zanesville, 8; Baltimore, Md., 10, week; Washington, 17, week.

NEIL BURGESSES' WIDOW BEDOTT COMEDY CO.: Bangor, Me., 7; Augusta, 8; Lewiston, 10; Dover, N. H., 11; Lawrence, Mass., 12; Manchester, N. H., 13; Concord, 14; Nashua, 15; Lowell, Mass., 17; Worcester, 18; Taunton, 19; New Bedford, 20; Fall River, 21; Providence, R. I., 22; Springfield, Mass., 23; Brooklyn, 24, week.

MR. AND MRS. F. S. CHANFRAY: Hagerstown, Md., 6; Charlottesville, Va., 7; Danville, 8, 9; Lynchburg, Richmond and Norfolk to follow.

ONE HUNDRED WIVES: Lansing, Mich., 6; Grand Rapids, 7, 8; Muskegon, 10; Kalamaزو, 11; South Bend, Ind., 12; Battle Creek, Mich., 14; Jackson, 15; Adrian, 17; Ann Arbor, 18; Sandusky, O., 19; Akron, 20; Canton, 21; Altoona, Pa., 22; Harrisburg, 24; Williamsport, 25; Danville, 26.

OLD SHIPMATES COMB.: (Frank Mordaunt): St. Louis, Mo., 3, week; Cleveland, O., 10, week; Toronto, Can., 17, week.

ONLY A FARMER'S DAUGHTER: (Lillian Cleves): Toledo, O., 7, 8; Lewiston, 10; Norwich, 11; New London, 12; Fall River, Mass., 13; Taunton, 14; Gloucester, 15; North Attleboro, 17; East Attleboro, 18; Manchester, N. H., 19; Lowell, Mass., 20; Lawrence, 21; Lynn, 22.

OLIVER DOUD BYRON: Hartford, Conn., 6; Meriden, 7; New Haven, 8; Willimantic, 10; Norwich, 11; New London, 12; Fall River, Mass., 13; Taunton, 14; Gloucester, 15; North Attleboro, 17; East Attleboro, 18; Manchester, N. H., 19; Lowell, Mass., 20; Lawrence, 21; Lynn, 22.

PAMELA PALMER-GRAHAM CO.: Springfield, O., 6; Elizabeth, N. J., 7; Patterson, 8; Newburg, N. Y., 10; Syracuse, 14, 15.

PARK'S DRAMATIC CO.: Fulton, Mo., 6; Mexico, 7, 8; Columbia, 10, 11; Moberly, 12, 13; Sedalia, 14, 15; Clinton, 17, 18; Fort Scott, 19, 20.

PARRY DAVENPORT:

THE NEW YORK MIRROR.

change Hall, which, however, is only adapted to very grand or stupendous events. The successful issue to which the Washington avenue project has been pushed has been owing to the indefatigable energy and push of Frank J. Bowman, the leading spirit in the matter, and he is one of the most successful and energetic of local professional men.—Manager Spalding has commenced work on the Elm street end of the Olympic Theatre, the foundation being very strong and substantial.—Jessie Wall, a juvenile actress of considerable attainments, had a testimonial benefit at the hands of her friends on Friday night, at Mercantile Library Hall. Nellie Page, a bright and talented young lady who has had much experience in the way of drilling children for the amateur stage superintendent matters with great success.—Prof. A. Waldaner, the well known author, musician and head of the Beethoven Conservatory of this city, is organizing a fine orchestral body for grand concerts during the winter.—Word has reached the friends of Flora Pike, the charming and talented mezzo-soprano, that she has been awarded the competitive scholarship at the grand Conservatory of Music at New York. This was highly gratifying to her many friends here, and to her old preceptor, Mr. A. Waldaner.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The season opened at this house Sept. 25 with the play of *Eviction*, by a company under the management of Gen. Barton, of San Francisco, and led by Charles E. Werner. Honest criticism condemns both play and company, and it is evident that Manager Bidwell did not consult his own judgment and managerial experience in opening his house earlier than he at first proposed to do with such an attraction. Except a couple of songs and dances, done very cleverly by Mr. Werner, there is nothing to command applause in the performance. Milton Nobles, in Interviews, 2d.

Items: The St. Charles Theatre will open for the season 2d, with Haverly's New Mastodon Minstrels.—The Shelby, Pulman and Hamilton Circus performed to a crowded tent on Monday evening. As a whole, the show is not what it is advertised to be. The last night of their performance the tent was crowded, but the programme was shamefully cut.—Forepaugh's show is billed for the 5th.—The Grand Opera House is being put in elegant repair for the opening, B. W. P. and W.'s Minstrels being the initial attraction.—John H. Conniff, for many years treasurer of the old Varieties Theatre, will return to his old love this season, and take charge of the financial department of the Grand Opera House. No better selection could possibly have been made.—Mr. Davis has made an assured success of the Strakosch Opera season at the French Opera House, having already secured sufficient subscriptions to make the adventure profitable to the management.—Hamilton's New Varieties is the only variety show now in the city worthy of mention, and among the list of performers are many deserving of special applause.—The little daughter of Captain George L. Norton, whose wife was known to the profession as Isabel Fremen, met with a serious accident a few days since, breaking her arm, by falling from her seat while playing at the piano. She is on the rapid road to recovery.—THE MIRROR can always be had at Staub's, on Exchange Alley, and at George F. Wharton's, 23 Carondelet street.

BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Kirlify Brothers are giving this week, *Around the World in Eighty Days* in all its pristine grandeur, and to good business. Next week, Lester Wallack.

Park Theatre, (Col. H. E. Sinn, manager): Fanny Davenport, with her excellent company, appear this week in the following: School for Scandal, London Assurance, As You Like It, Leah the Jewess, Camille and Oliver Twist. The plays are well mounted. Fashionable and appreciative audiences in attendance.

Academy of Music (David Taylor, lessee): Mr. Taylor has secured for three performances only Lester Wallack and company. Friday and Saturday matinee, School for Scandal; Saturday evening, London Assurance.

Hyde and Behman's Theatre (Hyde and Behman, managers): Eight performances of Humpty Dumpty this week, by Nick Roberts' specialty company, numbering in all forty people. Standing room only is the order of business at this house after eight o'clock.

Items: Mr. G. B. Bunnell has secured as an annex to his Broadway and Ninth street Museum, the Waverly theatre, better known as Hooley's Opera House, corner Court and Remsen streets.—Jennie Lee scored a great success at Haverly's Brooklyn Theatre last week, as Jo.—A settlement is sought by the directors of the new Brooklyn Theatre in the matter of an injunction against Hyde and Behman.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Maggie Mitchell terminated a highly successful two weeks' engagement, 1st. The dust-covered sign, "Standing room only," was resurrected from its abiding place. The new comedy written for this lady, by Geo. F. Fuller, of the Louisville *Courier Journal*, entitled Little Savage, was presented Sept. 30, the house being packed. The play affords an opportunity for the introduction of some handsome scenery, but is hardly adapted to the peculiar abilities of the star. The company is a strong one. During the current week Joseph Jefferson will present The Rivals; Rip Van Winkle, perhaps, 7th and 8th. Hill's All the Rage, week of 10th.

Robinson's Opera House (R. E. J. Miles, manager): Thomas W. Keene terminated a remarkably successful engagement, 1st. Local amusement frequenters are unanimous in ranking Richard III, and Richelieu as his foremost delineations. George Leacock, the leading support, is gifted with a fine stage presence and a clear resonant voice. His reception was gratifying. During the current week The World will be presented. The scenery used at McVicker's in Chicago, has been transported to Robinson's. The play is expected to run at least two weeks.

Heuck's Opera House (James Collins, manager): Sol Smith Russell is filling the house to repletion nightly. The troupe is exceptionally strong. The brunt of the entertainment, however, falls upon Mr. Russell's shoulders, and he is encroached upon. W. C. Mitchell's Pleasure Party will appear at Heuck's during the present week, followed 10th by Hyde and Behman's Novelty company.

Coliseum Opera House (James A. Douglas, manager): That vaudeville is decidedly preferable to the sensational at this house,

is evidenced by the nightly attendance during the past week. Business has increased perceptibly since Manager Douglas has assumed charge.

Vine Street Opera House (Thos. E. Snelbaker, manager): The programme the past week has been an attractive one, and crowded houses have been the order of the night.

Items: Julian Mitchell, the low comedian of Maggie Mitchell's company, is a brother of that actress.—Harry Gilbert, author, actor and balloonist, is at home after an extended tour throughout Ohio and Indiana.—Hubert Heuck, proprietor of Heuck's Opera House, is seriously ill at his residence in this city.—Harry Lewis, treasurer of the Grand, and nephew of Manager Miles, is also the efficient business manager of the house.—Charles Smith, last season business manager of Snelbaker's Majestics, is at present stage manager of the Eldorado in this city.—Fred Paulding has a date at the grand in February.—James W. Morrissey is in the city, creating a furor in the interest of Brooks and Dickson's World combination.—The Order of Elks turned out in full force to attend the funeral cortège of our deceased President, Sept. 26.—Mr. and Mrs. Thomas W. Keene celebrated the twentieth anniversary of their marriage Sept. 29, at the Hotel Emery, in this city.

ALABAMA.

MOBILE.

The week has been bare of theatricals. Haverly's Mastodon Minstrels will draw a packed house 1st.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The Emeline Melville Comic Opera company to fair business Sept. 27, which will certainly increase the company's superior to any other organization of the kind now on the road.

Palace Theatre (Edward Chase, proprietor): A fair variety programme to "standing room only."

Item: The granite column at the entrance to the Opera House are being placed in position. They will add greatly to the architectural beauty of the structure.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, proprietor): The Tourists, 1st, to a moderate house, gave satisfaction. The Florences 3d, in The Mighty Dollar, to good business, the audience being composed of our leading people. The principals sustained their high reputation, and the supporting company was excellent. The elegant costumes worn by Mrs. Florence were greatly admired by the ladies. Booked: Oliver Doud Byron, 4th; The Mascotte, 5th; Two Orphans, 6th; Emily Jordan Thorne company, 7th and 8th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Nick Roberts' H. D. United States Minstrels was the only entertainment last week. They played to fair house. The white faces look odd, but do not add to the attractiveness of the show. Week of 3d is a busy one, opening with the Wallack company from New York; Rooms for Rent, 4th; Oliver Doud Byron, 6th; Anna Louise Cary concert company, 7th; Wilbur Opera company in the Mascotte 8th.

AMERICAN THEATRE.

The Thorne and Dunlap H. D. company gave an excellent performance through the week to good business. This week a fine specialty company occupy the boards.

MERIDEN.

Wilcox Opera House (P. H. Delevan, manager): The Tourists Sept. 28, to good house. Nick Roberts' Humpty Dumpty company, 29th, to a small audience. Madison Square Hazel Kirke company, with Georgia Cayvan as Hazel, to a \$400 house, Oct. 1. Booked: Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, 3d; Mr. and Mrs. W. J. Florence in Mighty Dollar, 4th; Wilbur Opera company in the Mascotte, 6th; Oliver Doud Byron, 7th; H. M. S. Pinafore by home talent, 8th.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): The Tourists Sept. 27, to very good business, but did not leave the usual good impression; they are all clever people, imposed upon by a bad play, made worse by revision. Booked: Jennie Lee as Jo, 3d; Deacon Crankett, 4th and 5th; Galley Slave, 6th; Legion of Honor, 7th, 8th; Main's Opera company play Boccaccio 10th and Mascotte 11th; Boston Men in Olivette 12th and Mascotte, 13th; George Clark in Connie Soogah, 14th and 15th.

Grand Opera House (Clark Peck, proprietor): The only attraction has been the Fifth Avenue company in Two Orphans Sept. 30 and 1st. Company is above the average and business good. Booked: Victoria Loftus, 7th and 8th; One Hundred Years Ago, 11th and 12th; Madison Square company, including Agnes Booth, 13th, 14th and 15th, in Esmeralda; John B. Gough, 17th; John A. Stevens in Passions' Slave, 18th; Tony Pastor, 19th; Grayson Opera company in Mascotte, 21st and 22d.

New Haven Opera House (John N. Near, manager): The Rooms for Rent company came Sept. 30 and 1st to paying business. Booked: The Flowers, 5th; Oliver Doud Byron, 8th; Cary Concert company, 11th; American Theatre (W. S. Ross, manager): The bill this week was same as the opening, and gave entire satisfaction. Week of 3d, Rightman's Comedy company in Two Wards, and Specialty Company No. 2.

Items: I can count over sixty performances coming within three weeks.—Miss Anna Thompson will not accept Mr. Daly's offer.

WATERBURY.

Opera House (Jean Jacques, manager): The Madison Square company in Hazel Kirke Sept. 28, to full house. The Tourists 29th, to good business. Booked: Jordan-Thorne combination in Led Astray, 5th; J. M. Hill's Deacon Crankett, 5th, and Jarrett and Rice's Fun on the Bristol, 6th.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): The first performance of the season was given: by Johnston and Miller's Operatic Comedy company Sept. 28 to fair house; first class show to a delighted audience.

ATLANTA.

De Give's Opera House (L. De Give, manager): Haverly's Mastodons Sept. 27 and 28 to large business—\$1100; Johnson and Miller's Operatic Comedy Company in Two Medallions 30th and Oct. 1 to fair business; M. B. Curtis in Sam'l of Posen 3d, for three nights, followed by Eviction combination 6th; John Owens 10th; Child of the State 14th; Leavitt's Giganteans 20th; Frederick Paulding 21st; Mt. on Nobles 24th; Nat C. Goodwin 31st.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Haverly's New Mastodons Sept. 29, and were deservedly greeted by a large audience. Coming: Eviction 5th; Sam'l of Posen 6th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Haverly's New Mastodon Minstrels 26th to the largest house of the season. If the old, worn out farces were replaced by fresher ones, the performance would be infinitely better. Booked: Charles E. Verner's Child of State 13th.

Items: Christian and McVay are issuing the *Foolight*, an official programme for Rals Hall, using theatrical items from THE MIRROR only.—I am in favor of THE MIRROR Correspondents' Association. Rush it up, brother correspondents.

ILLINOIS.

ALTON.

Morton's Big Four Minstrels Sept. 27 to a large audience, and gave satisfaction. Forbes' Black Diamonds are coming 3d and 4th.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): All the Rage to a large audience 28th. Coming: Fay Templeton 7th; Jollities 12th.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, manager): Remenyi Concert company Sept. 22; fine concert to medium sized audience. Willie Edouin's Sparks 23d in Dreams; capital performance to large house. Booked: Fred. Warde 11th; Denman Thompson 14th; All the Rage 21st; Maggie Mitchell 25th; Jollities 29th; Acme Humpty Dumpty 31st.

JOLIET.

Opera House (E. S. Barney, manager): Prof. Hartz, magician, opened Sept. 27 for five nights and matinee; only fair business. He gave a very interesting entertainment. Booked: Needles and Pins 5th; Fay Templeton 6th; Jollities 13th.

LASALLE.

Opera House (F. Bornagger, manager): Booked: Litta Concert company 6th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): J. M. Hill's All the Rage company Sept. 30 to fair house; Mrs. Laura Dainty, who is a favorite here, was well received. Booked: Fred. B. Ward 7th and 8th.

STERLING.

Academy of Music (Eugene Seates, manager): Booked: Mountz Concert company 4th.

Item: Inquiries for date from the One Hundred Wives combination and Webber's Nick and Tuck; both companies will probably be among the attractions at the Academy this season.

INDIANA.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager): The Lester combination six nights to light business; they closed 1st with the Octoour. Booked: Charlotte Thompson 6th.

FORT WAYNE.

Academy of Music (John Scott, manager): Samuel Draper's Uncle Tom combination Sept. 24 to a good house. Robson and Crane in Our Bachelors filled the house 27th. C. L. Davis as Alvin Joslin 29th drew the largest audience of the season. Booked: Willie Edouin's Sparks 3d; Collier's Banker's Daughter 4th.

LA PORTE.

Opera House (S. Lay, proprietor): Smith and Hawley's Fifth Avenue company in Needles and Pins 29th to fair house; with a few exceptions the company is mediocre, some of the people not even being up in their lines. Booked: 100 Wives 13th, Clarke Gayler Connie Soogah company Dec. 28.

Item: There is talk of building new opera house in this city.

LOGANSPORT.

Dolan's Opera House (Wm. Dolan, manager): Sol Smith Russell Sept. 19 in Edgewood Folks to good audience. Needles and Pins 29th to fair house; with a few exceptions the company is mediocre, some of the people not even being up in their lines. Booked: C. L. Davis 1st; Anthony and Ellis' Uncle Tom's Cabin 3d.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Hermann, the magician, Sept. 28 and 29 to fair business. Booked: Hyde and Ben's Muldoon's Picnic 6th; Kerr's Minstrels 7th; Kerr's Mascotte 8th; Kerr's Minstrels 9th; Kerr's Mascotte 10th.

COUNCIL BLUFFS.

Fred. Ward Sept. 23 to a good audience in Macbeth. As the murderous Thane Mr. Ward sustained the character with great credit and gave much satisfaction. The other characters were well rendered. McIntyre and Heath's Minstrels 27th to a crowded house, troupe excellent and gave satisfaction. Booked: Buffalo Bill 3d; Remenyi's Concert company 8th; Fifth Avenue company 17th; Rice's Evangeline company 30th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, manager): Frederick Ward, supported by an excellent company, appeared Sept. 30 in Romeo and Juliet to a large audience. Booked: McIntyre and Heath's Minstrels 21st; Alvin Joslin 24th; Hill's 29th; Jollities 31st; Alvin Joslin 24th; Hill's 31st.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Frederick Warde Sept. 27, 28 and matinee to light business; the company is a good one, and deserving of good patronage. Booked: McIntyre and Heath's Minstrels 6th; Fay Templeton 28th and 29th.

FT. MADISON.

Concordia Hall (Charles Doerr, manager): Jay Simms' Comedy company in Kathleen Mavourneen Sept. 19; Picauix, or the Orange Girl, 20th, to light houses. The Child of the Regiment 21st; Little Detective 22d; Fauchon, the Cricket, 23d; The Child of the Woods 24th; Phoenix, or the Orange Girl (matinee), 24th, to good houses; Jay Simms and Minnie Castle good; support very fair.

Item: Manager Doerr and wife returned from their European trip Sept. 24, his health much restored and happy as ever.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Frederick Ward in Hamlet Sept. 24 to light business owing to the high prices of admission. The Electric Dramatic company 27th and 28th to poor business. Booked: McIntyre and Heath's Monarchs Minstrels 4th.

MILFORD.

THE NEW YORK MIRROR.

THE NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

The Organ of THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

PUBLISHED Every Thursday at No. 12 Union Square, New York, by
THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION.

One year.....\$4.00 | Six months.....\$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, \$5 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p.m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY J. GILLIES & CO., American Exchange, 49 Strand, London, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," 10th P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER"

NEW YORK, - - OCTOBER 8, 1881.

Mirror Letter-List.

Abbott, Emma Ingraham, Prentiss
Anthony and Ellis Jeud, George
Ainstree, John E. Jones, Willie
Adriam, Rose Jettett, H. S.
Bishop, Mrs. C. B. (2) Johnson, Col. Robert
Brown, H. M. James, W. St. I.
Benson, Lotta Kidder, Charles
Biltz, Louise Knuegen, Hans
Brown, F. A. Knowles, R. G.
Bishop, W. H. Kersands, William
Brian, J. F. King, Julia Rive
Bishop, Ed. L. Lewis, Morris
Berrymore, Maurice Logan, Grace
Butler, Fred Langdon, W. B.
Blythe, Helen Linden, Ernest
Berry, William Latour, A.
Blanchett, C. E. Leaman, Louis
Byron, Oliver Dowd Lotta Comedy Co., (3)
Boucaneau, Dion Lee, Dallas W. (2)
Boose, George Lane, Harry
Boose, James L. L. F.
Brett, Lawrence, 4 Lord, C. W.
Brennan, Robert Mackay, Annie
Belmont, Grace Moesley, W. A.
Brown, W. L. Morris, James A.
Bassom, Harry Mackay, Mr.
Coneck, John, Morrison, James
Curtis, Frank, Mullolland, William
Curry, Walter E. Massett, Stephen, 3
Olmstead, Lotta McKay, Andy
Connelly, Albert Mulholland, William
Connelly, Marie Owen, Wm. F.
Clarke, Kit, 2 Plaisted, P. S.
Collins, Ida Pond, J. B.
Crabtree, George Ross, Fred G.
Carter, B. D'Oyley, 3 Rogers, L.
Chantran, Frank Richardson, Forest
Colton, Harry Ries, Jay
Chapman, E. Rockwell, Hobby
Garrison, U. G. Rotondo, James
Garrison, Abbie Sanders, John A.
Chandos, Alice Owen, John E.
Chapman, Will, 3 Obermann, Louise
Chase, Clara J. Oates, Alice
Coombs, Jane, 2 Pathfinders, Manager
Campbell, Wm. H. Pease, Harry
Chester, Amy Palmer, Minnie
Costello, James Power, W. H.
Clapham, Harry Peiham, Claude
Carina, Mine. Plaisted, P. S.
Cavendish, Ada, 2 Pond, J. B.
Cribbie, W. O. Ross, Fred G.
Duffield, Harry Rogers, L.
Dowen, Tom, Richardson, Forest
Dowling, Charles Ries, Jay
Dowis, C. L. Rockwell, Hobby
DuVee, Fred C. Rotondo, James
DuQuoin, Fannie Sanders, John A.
Dowdes, Monstre Shiel, T. H.
Davenport, B. C. Stanley, Alma S.
Dempsey, Louise Stuart, Dora.
Dolaro, Mine. Stevens, R. E.
Dayton, Lillian Staffor, William (2)
Dawson, D. Smith, W. C.
De Estee, Helen Sullivan, T. H.
Delorme Harry Sawyer Jacob
Dalton Harry Sherrington, George
Johnson, Frank Scott, Lester F.
Dunn, Julia E. Stedman, Edmund C.
Du Breil, A. V. Schwab, F.
Edwards, Wm. A. Thompson, Connie
Eldridge, Charles E. Titus, Tracy W.
Elliott, Wm. J. Treener, E.
Egan, Annie Tompkins, Eugene
Fenton, Florence Thompson, Charlotte
Fowler, W. W. Thompson, Deon, 2
Fortune, Ward, Harry Tanner, Rose
Fryer, J. C. Travers, Helen
Farmer, Harry (2) Temple, Louise, 4
Forrester, B. Templeton, Jessie
Farrell, Minnie Tilden, T. P.
Froom and Jarvis Vandern, Henrietta,
Field, Kate Vaughan, Clementine
Forbes, Charles, 2 Vincent, Agnes
Forough, Adam Vokes, Fanny
Gilmartin, Belton Vandevere, J. C.
Gilligan, Bertie Wells, Grenard
Ginn, Carrie Wilson, Ed.
Grau, Mr. Wilson, Godfrey
Glossford, Katy Wetherell, Pratt
Hastings, Alice, Wright, E. H.
Huntington, Wright, 3 Wright, H. Warren
Howell, E. C. Walsh, Minnie, 3
Hall, Florence Whitehead, W. H.
Henley, Mart Watson and Ellis
Harries, William Wagner, Cal
Henderson, T. J. Wood, T. R.
Hess, O. D. Woods, Fred R.
Hewett, W. T. Webster, Sophie
Hermann, Harry Williams, George
Barley, Grace Will, Harry
Bazzard, Augustus G. Wynne, Belle
Hama, J. D. Wilzig, J. M.
Hoofe, F. W., 2 Warde, F. B.
Homp, Emily Young, Fred A.
Hutchings, Alice, 2 Young, George W.
Bill T. A.

NEWSPAPERS.

Bishop, C. B. (pkge.) Harriett, Fred
Beale, Lillian Johnston, H. W.
Crabtree, Lotta Lancaster, Mrs.
Cox, S. C. Morris, Ira
Call, Florence Morris, James A.
Harrison, Louis Rickaby, John
Hawkins, George W. Van Wyck, H. D.
Hargrave, Harry

The New York Mirror has the Largest Dramatic Circulation in America.

PARKER, of the *Mercury*, looks like Mephistopheles; but we hope that he will never do so again. Sometimes we notice that Mephistopheles' make up is struggling with genuine geniality; but let the g. g. Parker, please, and get the better of Mephistopheles.

Exit Augustin Daly.

We are sorry to say that, instead of repenting and apologizing for his breach of good faith at the Managers' meeting, and his impolitic act in opening his theatre on the night of Garfield's funeral, Mr. Daly is attempting to bluster through this unfortunate business, and to bulldoze those papers which have rebuked his conduct. The Star dared to have an editorial disapproving of his course, and he has taken his advertisement out of the Star. As all the other daily papers contained reports of the fracas in front of his theatre, and as all the dramatic papers have unanimously condemned his double misbehavior, Mr. Daly will have to withdraw his advertisements everywhere if he intends to persist in coercing the press.

Everywhere—except from THE MIRROR.

After mature deliberation, we have decided to decline to publish Mr. Daly's advertisements any longer. We, therefore, notify him that it will be useless to send any further advertisements to this office, at any price, until he shall have repented and reinstated himself in the confidence of the reputable managers of New York. We adopt this extreme policy with reluctance; but our duty to the managers, to the profession, and to journalism, seems to us clear and unequivocal.

THE MIRROR is the acknowledged organ of the managers: and how has Mr. Daly treated the managers? He sent his authorized representative to their meeting with a resolution that the theatres should close on the night after Garfield's death, and the night of Garfield's funeral. This resolution, offered by Mr. Daly's own representative, was agreed to after some discussion, and all the other managers present observed it loyally, although two of them were not in favor of closing both nights.

However, these gentlemen, being outvoted, acted with the majority. But what did Mr. Daly do? Knowing that all the other uptown theatres would be closed, he deliberately opened his own house, in violation of his own resolution and agreement, in the hope of catching a few disgruntled dollars.

This being so, how can Mr. Daly be longer regarded as an associate of the managers of New York? What confidence can be placed in anything he proposes or promises? What right has THE MIRROR, as the organ of the managers, to include his announcements, which may be as tricky and misleading as his resolution, among the advertisements of the New York theatres? We have no such right; and, therefore, we close our door in Mr. Daly's insolent and treacherous face, and refuse to do any business with him in future.

How has Mr. Daly acted towards the profession? The day of Mr. Garfield's funeral was observed as a day of humiliation and prayer by proclamation of the President, the Governor of this State, and the Mayor of this city. All classes of the community observed it; all sorts of business were suspended. Then Mr. Daly stepped forward, in defiance of the authorities and of the unanimous sentiment of fifty millions of people, tore down the mourning emblems and opened his theatre, thus forcing his actors and actresses to array themselves against all other good citizens as a class apart—as pariahs who were not bound by the etiquette and the feeling which controlled all other decent people. This was a terrible insult and injury to the profession, and Mr. Daly inflicted it deliberately. He now denies that a crowd assembled in front of his theatre and tried to burn down the building; but we cannot believe his denials. Perhaps he will also deny that he was afraid to drop the curtain between the first and second acts of the play, and will give some plausible reason for this fear? But, although the theatre was not burned, nor Mr. Daly lynched, the profession has been degraded and disgraced by his conduct, and all classes of the community resent it bitterly.

This being so, how can THE MIRROR, as the organ of the theatrical profession, continue to countenance a man who, unmoved by the example of his fellow-citizens and by the precepts of his own church, flaunts his insane arrogance amid the world's mourning? We cannot countenance him; and, therefore, we read him out of the profession. Of course the ladies and gentlemen who unfortunately belong to his company will be treated by THE MIRROR with the same courtesy and consideration as ever, their performances recorded, and their movements noted, but we certainly wish them better engagements hereafter.

Finally what has Mr. Daly done to the press? He has attempted to coerce the papers from expressing their opinion of his conduct by withdrawing his advertisements. He has been too cowardly to try this bulldozing upon the Herald, which was the first paper to censure him; but he has attempted it upon the Star, and declared his intention of punishing the other journals

which do not approve of his proceedings. Well, THE MIRROR was the first weekly paper to follow the lead of the Herald and Star in this condemnation, and as journalists are felt bound to teach Mr. Daly the lesson of decent respect for the opinions of the press which he so sorely needs. Therefore, we throw out Mr. Daly's advertisements, and advise all our contemporaries to do the same, beginning with the Herald, which Mr. Daly curses but dare not touch.

"We study to please" is the proper motto for the profession. Mr. Daly seems to study to displease the managers, the profession, the press, and the public. How long can he last if he conducts his business upon this principle? Only so long as his father-in-law pays for his follies.

Mr. Daly, if he wants to be a pacha, ought to have his harem on some lonely island, where he could keep his theatre open whenever he pleased; write all his own plays and his own criticisms; run his plagiarisms a thousand nights, and call them successes; be his own audience; edit his own paper to suit himself, and be quite independent of the public, the press, the profession and everybody else, except the foolish man who found the money to pay for his crazy extravagances. But New York is not such an island; Mr. Daly does not enjoy any special independence of the ordinary restraints of business, society, criticisms, sanity and patriotism. He must make up his mind, therefore, either to conform to the usages of New York management or to leave this city.

THE MIRROR cannot recognize Mr. Daly as a man or a manager until he repents, reforms, or retires from a business for which he is obviously unfitted.

Why Not Arbitrate?

All sorts of rumors are rife concerning the Mackaye and Mallory litigation. On the one hand, it is gossiped that Mackaye has effected a compromise; and on the other hand, the knowing ones claim that the author of Hazel Kirke still persists in his intention of doing the piece in spite of such little trifles as injunctions temporary or permanent. We do not credit the first report, of which no official confirmation has been given; nor do we place any more reliance upon the second statement. Mr. Mallory having got out an injunction restraining Mr. Mackaye from producing his piece in certain towns, it does not appear probable that this same legal action cannot be taken in every other place where Mr. Mackaye may contemplate playing it. The history of this celebrated case has been one of constant legal controversy, becoming more and more devious and complicated as time progresses. Judging from present indications it is apparent that this legal tangle will not be unraveled before Hazel Kirke will have ceased to exist as one of the successes of the day. If Mr. Mackaye can substantiate his rights in the piece, certainly legal squabbles should not interfere with a decision which must be reached speedily in order to benefit the claimant. If he has not the means of establishing such rights, Mr. Mallory should not be obliged to undergo the heavy legal expense that the proceedings of the past eight months must have entailed.

All this plainly shows the futility of seeking deferred and expensive redress in the courts, when amicable arbitration would achieve the desired results, without going through the tedious red tape of the law. THE MIRROR has always advocated arbitration, because it dislikes to see the good money of the profession thrown away for the benefit of the lawyers. Theatrical litigation is generally like child's play, and when cool judgment takes the place of the hot impetuosity which we are sorry to admit, is now the rule, we hope to see managers and actors adopt the plan we advocate, and seek justice at the hands of disinterested arbiters, instead of fruitlessly thrusting their heads and limbs into the judicial cog-wheels of our great and glorious country.

CHARLES MILLWARD, the proprietor of the Liverpool *Porcupine*, ex treasurer of the London Savage Club, and the rival of E. L. Blanchard as the most popular author of English pantomimes, arrived here in the Britannia on a brief visit for the sake of his health. Several New York managers and many of our actors have been the recipients of Mr. Millward's courtesies in London. No other Englishman has been more friendly to all Americans and made more American friends.

ARE there no playwrights in America that Mr. Lewis Wingfield has to be imported to write plays for Barrett and McCullough? Is he any better playwright because he is said to be the brother of a lord? Shakespeare was not the brother of a lord, and yet his plays have been good enough for McCullough and Barrett hitherto. This fact brings us to another question: Has Mr. Lewis Wingfield, brother to a lord, received any commission to write plays for Barrett and McCullough? We guess not.

JOSEPH TOOKER, satirically called Commodoore, is fast acquiring the reputation of a Jonah. Every theatre and management with which he has been connected has been unfortunate. He has been no more lucky afloat than ashore. Probably this is not his fault, but it is certainly his misfortune. Now, as he is connected with a theatre which has wantonly outraged the press, the public and the profession, we advise Mr. Tooker to pack his carpetbag and get on firm ground. When a business manager loses or throws away his popularity his usefulness is at an end, and we warn Mr. Tooker that he has made himself very unpopular lately.

THE TIMES, which always gets wrong about theatricals, when it is so easy to keep right, asserts that "Mr. Joquin Miller is an odd sort of a dramatist, and a most positive fraud," if McKee Rankin's stories about him are true. The idea of believing McKee Rankin's stories about plays! We thought Bartley Campbell had exploded that thoroughly. But it doesn't seem to have struck the *Times* what sort of a positive fraud McKee Rankin must be if, according to his own confession, he has been deceiving the public for years by imposing Joquin Miller upon them as a playwright.

THAT plagiaristic but indispensable old paper, the London *Era*, tries to inveigle us into an argument as to whether Mr. Lester Wallack went out to the Crimea with his regiment or not. We have the facts of Mr. Wallack's military career at our fingers' ends, along with the facts as to his career as a yachtsman, a cricketer, a composer and an author; but the *Era* would not credit them to THE MIRROR if we revealed them, and, therefore, we decline to argue.

AMORY SULLIVAN sailed for England the day before Tom Maguire arrived in New York. Ha!

Personal.



YEAMANS.—We present above the portrait of the rising young soubrette, Jennie Yeamans, at present with George Clarke in the *Connie Soogah* at the Windsor. Miss Yeamans is one of the most original little soubrettes on the stage, her business being entirely her own, and even as a mimic she possesses wonderful powers. She will star next season in a new play.

FLORENCE.—W. J. Florence paid the city a flying visit from Boston last week.

FRENCH.—Henry French and Lawrence Barrett were at the Jerome Park races last week.

FROHMAN.—Dan Frohman, of the Madison Square Theatre, is quite ill from the effects of overwork.

BYRNE.—Laura E. Byrne was united in marriage to Henry L. Van Hoesen, at Mad-dex, Va., recently.

KELLOGG.—Florence Kellogg, of the Tourists, seems to be winning golden opinions from the interior press.

RHEA.—Mlle. Rhea will make her first appearance at Sims' Park Theatre, Brooklyn, soon after her arrival in America.

PAUL.—Howard Paul is in Philadelphia, suffering from a severe attack of cholera-morbus. If possible he will arrive in New York Tuesday next.

HODGSON-BURNETT.—Mrs. Francis Hodgson-Burnett, the authoress, is at the Clarendon Hotel. She is engaged in making a few alterations in her play of *Esmeralda*.

RANDOLPH.—Annie Randolph tendered her resignation to the Hanlon-Lees last Friday night. It was accepted. Miss Randolph has accepted an engagement which she says will give her better opportunities.

HENDERSON.—Mrs. William Henderson and her daughter will sail for England the *City of Berlin*, to be absent until next summer. Mrs. Henderson makes the trip solely for pleasure.

TOURGE.—Judge Albion W. Tourgee was in New York last week, but left yesterday for Saratoga, where he will make a few changes in his drama, *A Fool's Errand*. It is being rehearsed by the Steele Mackay company at that place.

ROOSEVELT.—There is a striking portrait of Blanche Roosevelt on our first page. She returns from abroad this week, intending to pursue the opera career she has already begun. Miss Roosevelt comes of excellent family, is beautiful and talented, and much is expected of her in the future. She is probably the youngest prima donna on the stage.

CALVERT.—Mrs. Charles Calvert, an English actress, has been engaged to support Edwin Booth in his American tour, and will shortly leave England for that purpose.

MONROE.—Kate Monroe arrived from England last week. She is under engagement at the Metropolitan Concert Hall. Miss Monroe played *Serpentine*, in *The Chimes of Normandy*, over eight hundred times in England.

POND.—Major J. B. Pond is in Boston, attending to the interests of the Kellogg Concert company. His partner, Max Baer, has his hands full here, attending to the various attractions the firm have upon the road.

PALMER.—A. M. Palmer has purchased the American right for *Lights o' London* from Henry French. It is a big success in London where money is turned away every night, and the critics pronounce it as strong a play as the *Two Orphans*. It is possible this piece may open the regular season.

SPILLER.—Robert Spiller writes THE MIRROR that notwithstanding the rumor, his After the Opera company has not closed its season. Three weeks were canceled on account of the excessively hot weather. The company opens again at Ford's Opera House, Baltimore, October 17, with substantially the same company as before.

ALDRICH.—Louis Aldrich paid salaries in full to all his company for the nights they did not play on account of President Garfield's death. The managers of the theatre in which *My Partner* was being performed at the time, deducted two nights pay from all their hands, and enjoyed whatever credit the closing brought into the bargain.

BELASCO.—David Belasco, the rising young dramatist of San Francisco, arrived in the city on Sunday last. He called on THE MIRROR, and informed us that he would return in a week or so unless he got an immediate opening for his pieces in New York. His successes are *La Belle Russe* and the *Stranglers of Paris*.

ROSENFIELD.—Sidney Rosenfeld's play of *Florinel* seems to have scored a hit in Philadelphia. Julia A. Hunt is receiving good press notices in the title role. Mrs. Rosenfeld received a letter from Charles S. Morley, of the Chestnut Street Theatre, heartily endorsing the play and star, and congratulating himself for his good fortune in having secured Florinel and Miss Hunt for his establishment.

Fanny Davenport as Lady Teazle.

Revivals of the old comedies are often seen in New York and Boston—at Wallack's and the Museum—but on the road such things are infrequent. This season our provincial friends will have better chances for bestowing their appreciation upon honest endeavors to revive the best works of the dramatists of another generation, and the brilliant wit and happy humor of Goldsmith, Sheridan, and others of their stamp, will be enjoyed by thousands for the first time.

Jefferson's Rivals, with its brilliant cast,

THE NEW YORK MIRROR.

73

The Usher.



The enterprising *Herald* attacks Fanny Davenport in true manly fashion for dressing Rosalind too well. For heaven's sake, what will the *Herald* do next? Miss Davenport happens to dress the part strictly in character. It is time this foolish nonsense about costuming parts well should stop. If actresses under dressed their characters, this out-at-elbow reporter would probably be the first to raise a noisy hue and cry against the change. Miss Davenport has no intention of making her dressmaker a rival of her acting, and everybody but the *Herald* scribbler knows she employs none but legitimate methods in the practice of her art. Fie on you, J. G. B! Your big blanket sheet, dramatically, is rapidly sinking to the disgraceful level of the *Sun*.

* * *

A charming little affair took place at Delmonico's Friday night. After their respective performances had concluded, Edwin Booth and Lawrence Barrett met William Winter over a supper table, and the two Richelieus, great and small, ate a big meal, pledged eternal friendship, and did not talk "shop" once. Where are those fellows who talked about rivalry?

* * *

Over a social glass of wine in the bar of the Union Square Hotel, yesterday, Dave Belasco told mesome wonderful things about San Francisco, San Francisco critics, and Dave Belasco. He visits New York for the second time only, the first trip eastward beyond the mountain bound confines of California having been made two seasons ago, when Herne's Hearts of Oak received its initial representation in this city. Belasco says this variable temperature of ours doesn't compare with the "glorious climate of California," but he has a shrewd idea that our managers theometrically register many degrees further above zero than their brethren of the Golden Gate city, so he has brought a manuscript copy of *La Belle Russe* on with him in the hope that our appreciative metropolitan theatrical directors will know a good thing when stuck under their noses. The play was unfavorably received by many of the S. F. critics, and splendidly endorsed by the S. F. public—two conclusive proofs that it was an undeniable success. Tearle made the biggest hit he has thus far scored on American soil, taking the speculative heart of the stock-fevered Californians completely captive in the principal role. Indeed, so pleased was Mr. Wallack's leading man with the drama, that he immediately applied for the English right, and negotiations for its sale are now progressing. The piece purchased, Osmond will say *ta-ta* to us all in June next, and try his fortune once more on his old stamping ground, the English provinces.

* * *

Belasco says Tearle's representation of the principal character in *The Stranglers of Paris* was superb, his make-up and delineation being in strong contrast to the parts he had previously played. Belasco, by the way, in dramatizing the Stranglers performed a feat which deserves to be chronicled. He took the novel one morning, and in two days had four tableaux in rehearsal; before a week had elapsed the remaining ve were completed. He directed rehearsals himself, stage managing the production, which ran two weeks—a long time for San Francisco. During this industrious period Belasco swears on his honor that he did not eat so much as a crust for ten days and slept only eight hours. This may or may not be strictly veracious, but the California men, like the California big trees, can do great things when they try. However I hope some New York manager will give Belasco his show, and enable him to return to his native heath with a trunk full of Eastern currency.

* * *

Why should anybody want to quarrel over the rights and wrongs of '49. It is a good play—to disclaim.

* * *

It is the almost universal custom among actors to use stimulants during performance. This is an absolute necessity in many cases, and without artificial aid overworked professionals would be unable to fulfill their duties. John McCullough recommends B, and S. for this purpose; Edwin Booth I am told, of American actors is

credibly informed, makes use of light wines. These various beverages are drank not to strengthen the body, but to arouse and stimulate the intellect beyond its normal condition. The need of this is demonstrated by the fact that an actor playing a lengthy part can drink, without feeling any effect, a quantity of liquor which under ordinary circumstances would completely floor him. An eminent physician of this city, who enjoys a large professional practice, was discussing the matter of stimulating beverages the other day. "I have found in the course of my experience with singers and actors that the best drink to use while working the voice is coca. This must not be confounded with cocoa, which is a very different thing. A small quantity of coca will produce all the beneficial results of alcoholic drink, and will leave none of the bad effects behind. The coca leaf is used by the natives of South America. They carry it in their mouths while making long journeys or performing severe labor, and its invigorating and exhilarating properties enable them to accomplish remarkable feats of endurance. It is not a patent medicine; it is a legitimate drug." I give the doctor's conversation for the benefit of those professionals who have consigned their grandmother's old recipe of beef and barley water to oblivion, and are not happy in the use of bug juice.

* * *

Henry French called on me Monday with a hammered silver club, which he longed to fling around the head of the Giddy Gusher. When Henry was convinced that that really remarkable individual truly belonged to the fair sex, his well-known gallantry came to the rescue and he departed in peace.

* * *

The ticket speculators enjoyed one of their carrión feasts Monday night; at the beginning of Booth's engagement. They bought up all the desirable seats last week, and disposed of them at fancy prices. In some cases they realized sums which rivaled those obtained for the opening of Berhardt's boom last year. There were no seats to be had at the box-office of Booth's after Saturday morning.

Half an Hour with Rossi.

"A reporter of THE MIRROR, Signor Rossi," said Mr. Chizzola, as that personage entered the room.

"I am very glad to see you," said the great tragedian, advancing with outstretched arms, which finally enfolded the reporter in a muscular embrace. "I greet the first newspaper man I have seen since I arrived in America, and I will talk with him with the greatest of pleasure."

The reporter expressed thanks for the kindness.

"Why, it is no kindness on my part. You gentlemen of the press make or ruin the actors. I hope for fair treatment from all, believing that I will gain more honor by a real artistic triumph than by a triumph made by the daily press. I shall appear in Boston October 3d, and shall sustain round of Shakespearean characters. I like all my roles, but perhaps Othello can be called my favorite character. When I play tragedy I forget everything except that I am the living, breathing embodiment of the character I represent. I make Othello a man who is half a savage, and so like the savages he loves and hates with every fibre of his being. Of all the gamut of the passions there is none so fearful as jealousy, even when the man who feels the fatal pang is an intellectual person—how much more terrible must it be when the man experiencing it is half a savage? When I arrive at the murder scene I am almost physically incapacitated from continuing my role; but when I see Desdemona, and remember the previous portions of the play, I forget everything, and sometimes am compelled to remember who and what I am, or I am liable to turn the mimic tragedy into a real one."

"What do you think of Salvini?"

"No, my friend; I really cannot express an opinion. I greatly admire and appreciate the great Salvini; but it would be bad taste for me to criticise the genius of a man who is my friend. The first quality of an artist is modesty. Salvini and I are different; because we do not act—it is all reality for the moment with us both. At least, it is so with me, and I have heard my friend express the same views. The great difficulty of the average actor is to crop that terrible Nemesis—self. The actor who arrives at that period of his artistic existence when he can step across the narrow border from consciousness to forgetfulness of all the mimic scene, immediately steps into the niche of fame. I like Shakespeare. He is perfection; but he is that only to the older class of people—the young do not appreciate him at first. One must have lived and suffered a great deal to understand much of Shakespeare. Ah, there is a parallel for us! A little while ago I said that a great actor is one who forgets himself. That is the reason why Shakespeare is so grand. He forgot himself when he wrote, and so, of course, makes you forget his personal identity in his works."

"Have you seen any of our American actors?"

I saw James W. Wallack in Paris many years ago. I found much to blame and much to praise. I think America is a race ahead of England in dramatic art; but the great trouble, so I am told, of American actors is

that they do not attempt to create. They imitate. I am now speaking of the majority of your actors, not of the few who are really great; but as I never have been in America before, I can only speak from hearsay. I hope to be able to see Booth, and to see McCullough, Barrett, and many of your lesser stars. Dramatic art in America is constantly rising. I think it is at its lowest ebb in England. There they like spectacles and such trash. I suppose it is on the principle of the man who takes soda-water after strong wine. He likes the extremes of everything. However, in America the artist is appreciated and welcomed. In Italy an actor holds a proud position in the public heart. He associates with the upper classes. In America it is much the same way; but in England and France, particularly in the latter place, the actor is not received among ladies of the aristocracy."

"Can you not give a little sketch of your life?"

"Yes, if it will interest you. I was born in Leghorn in 1829. My father was a soldier under Napoleon the Great, and was an officer of the Legion of Honor. He wanted to make me a lawyer or a literary man, but I hated the idea. My father and I had many long struggles for and against his idea, but I finally entered the college of San Sebastian, and I can assure you did not study very hard. I used to like to act, and my school fellows made all manner of fun of me; so, one early morning I left my room in the upper portion of the college, and crawled softly to a window, when I dropped to the ground beneath, without a son in my pocket, but a free young boy. I lived any way for a few weeks, and at last I procured a place in a band of traveling actors, who had as leader a man named Signor Marchi. I made my first appearance, and did quite well. One day I was seen by the great actor and teacher, Modena, one of Italy's greater geniuses. He wanted me to study with him, and I did so. I studied hard, and in 1852 was given a place in the Royal Sardinian company of Turin. The company was composed of many great actors and actresses, and also contained Ristori and Gattinelle. Since then I have formed a company of my own, and have become, at least if not a great actor, a very hard working one."

"I suppose you have traveled all over the world?"

"I have been in Spain, Italy, Germany, Austria, England, France, South America; in fact, there are few places where I am not known except America. I have been an actor and author for years."

"An author, did you say?"

"Oh yes; I have written a few plays. The only ones which amounted to much were Adela, the Paternal Consort, the Prayer of a Soldier, and The Hayenas, but I study very hard, so cannot devote much of my time to playwriting."

"Were you playing abroad before you came to America?"

"Not since last June, when I was in Berlin. I shall remain in America until my engagements are finished, and then shall return to Italy, where I shall spend the Summer in a little villa I built there near the city of Florence. I wish I could show you some historic pictures and statues I have collected at my Italian home, and I would like to show you my Shakespearean library, as I call my books and plates and cuts, of the characters I represent in his works. When I am in New York, I hope you will call and see me, and I will show you some of my presents from admiring friends."

"When do you appear in this city?"

"At Booth's Theatre, October 31. I shall play a round of Shakespearean characters, and hope your countrymen will like my method."

A Journalistic Investigation.

Speaking to one of the staff of THE MIRROR, Mr. John Duff, the financial backer of Daly's Theatre, did not deny that the advertisement of this house had been removed from the *Star* on account of an editorial rebuking Mr. Daly for keeping open on the night of the funeral of President Garfield.

"Townsend Percy, the dramatic critic of the *Star*," said Mr. Duff, speaking excitedly, "has been here and made himself solid with us. He told us that he didn't write the editorial, and we know who did write it. I have seen the manuscript of the editorial myself, and Mr. Sandison, the general manager, has sent us word that if he had not been so much engaged with the reports of the funeral it should never have been published."

"How do you know the writer, Mr. Duff?"

"Don't I tell you that Townsend Percy has been here and I have seen the manuscript of the article?"

This assertion seemed so monstrous, and the violation of journalistic etiquette involved in it so gross, that it was promptly reported to the *Star* office.

Mr. De Nyse, the city editor, said: "This matter does not come within my department; but it is simply impossible that any manuscript should have been taken out of the office or shown to Mr. Duff. All I know about the affair is that I met Townsend Percy on the cars, and I understood him to say that he was going up to Daly's to square himself and tell them who had written the article. Whether he did, or what he did, I do not know, and, as I said before, it is not in my department."

An investigation is now going on in the

Star office, and the consequences may be serious, as no journal would have upon its staff an employee who revealed the names of the writers of its editorials or showed their manuscript to outsiders.

In order to clear up this question, a reporter of THE MIRROR was sent to Mr. Townsend Percy with a proof of the above statement of Mr. John Duff. Mr. Percy looked it over, and said:

"I have been bothered about this business for a week, and I decline to say anything. Why don't you go down and interview Ackerman? All that I have done has been done under instructions from the *Star* office."

Mr. Percy was then asked to give a definite answer to two questions:

First—Did you tell Mr. Duff who wrote the editorial in the *Star*?

Mr. Percy replied: "I decline to answer."

Second—Did you show Mr. Duff the manuscript of the editorial in the *Star*?

Mr. Percy replied: "I decline to answer."

The matter is, therefore, thus: Mr. John Duff says that he has been shown the manuscript of the *Star* article and that Mr. Percy has told him the name of the writer. Mr. De Nyse says that it is absolutely impossible that any *Star* manuscript should have been seen. Mr. Percy says that he has nothing to say, and that he has only acted under instructions from the *Star* office. This is a very pretty quarrel as it stands; but the *Star* owes journalism a thorough investigation and a clear explanation of the affair.

Two Sides of a Story.

The dramatic and literary world has been agitated by the war between McKee Rankin, an actor of a certain celebrity, and Joaquin Miller, the poet of the Sierras, over the ownership of the play of '49. During a recent conversation Mr. Rankin detailed his side of the matter in the following language to a reporter of THE MIRROR:

"I will preface my remarks by stating that not a line or a word of the play of '49 has been written by Joaquin Miller. He proposed to me to dramatize a serial story of his, which is now running in the *Californian*, a well known magazine. I saw in the name a 'go,' and accordingly copyrighted the title as follows: '49. By Joaquin Miller. The property of Mr. and Mrs. McKee Rankin.' I wrote all the incidents, changed the plot to a proper dramatic basis, and based the whole structure on the life of my uncle, Alexander McKee, who was living in California during that time. The gentleman is now on my farm at Bois Blanc. I first put in some of Miller's language, but have now cut all of his ideas out. To tell the honest truth, the poet attaches enormous value to his name, and has an idea that if it is not used failure will be the result. If an injunction is attempted I shall give security and continue to produce the play. I think the play is better than the *Danites*, which, by the way, I am also the author of, and I propose to produce at all hazards."

A call was then made upon Mr. Joaquin Miller, who was much averse to making any remarks, and only did so from the feeling of a man who does not wish to have the production of which he claims to be the author usurped by another. Mr. Miller said:

"About three years ago J. C. Williamson and Stuart Robson came to the New York Hotel, where I was residing, and asked me if I could not write a play for Mr. Williamson and wife (Maggie Moore). I gave Mr. Williamson a sketch of the character '49, and of Carrots. Mr. Williamson was much pleased, and drew his check for \$500 with the understanding that I was to finish the play, which, if acceptable, was to become his sole property, he paying, in addition, \$500 more and a royalty of \$25 per night. When finished Mr. Williamson suggested some alterations, and I began working on it by degrees, having much other work on hand. And in the meantime I consulted with Bartley Campbell and Louis Aldrich, with one McKee Rankin, and with Mr. Williamson, regarding the different mechanical effects. All of those gentlemen made suggestions. In the meantime Mr. Williamson went to Australia, and as I was meeting Mr. Rankin very frequently, in different cities where I followed him for the purpose of collecting money due me from the *Danites*, we naturally talked over the scenes, incidents and future of '49. At Albany I let Mr. Rankin take the first draft of '49, for the purpose of reading and giving me friendly advice regarding it. He told me he liked '49 and Carrots very much, and said they were very strong characters; he also offered, providing I would make certain alterations, to buy the play for himself and wife, providing Mr. Williamson did not purchase it. I completed the play under the suggestions of the many gentlemen named, and when Mr. Rankin went to Europe with The *Danites* he took the play, telling me he would see Mr. Williamson while abroad, and would get the additional \$500 which had been agreed upon. I told him he had better keep the money for his trouble in case he induced Mr. Williamson to take the play. But Mr. Rankin did not see Mr. Williamson in Europe, and I have never been able to get back my manuscript, or the first crude draft of the play, which I think I called 'California Gold.' I wish to ask you one question, young man: Do you suppose Mr. Rankin is to be believed when he makes the statement that he is the author of the play?"

After the reporter answered that he supposed every man had friends who believed in his statements, Mr. Miller continued:

"If any one doubts my statements I can refer them to the *Californian* magazine, where the whole story of '49 is now being published as a serial. When I wrote a play I feel that the very best material to build a plot upon is from a story where the plot and characters are all drawn. It is very easy work, writing a story, directing and describing scenery, elaborating and defining your characters; but it is much more difficult writing a play. That is the way I first wrote the *Danites*, which I afterwards finished in London. Any man can take the *Californian* to-day, strike out the descriptive detail and elaboration of character and scene, and there he will find the play of '49, clean as a skeleton, and so when I had finished the play for Mr. Williamson, being pressed for a story by the editor of the *Californian*, which I had promised to furnish, I wrote the history of the play and called it '49. The editor answered he had already a story by another author by that title, so we would have to change it, and we did, calling it the *World Builders*, and lo! here is the story before me which you can glance over when you wish. Regarding the version Mr. Rankin has, I have not seen it, so I do not know whether it is my play he is using or not. I feel that I am in the position of a gentleman who has been rather familiar with his dog, and that this dog has stolen a bone or joint from the table, and running away with it, has put his dirty paw upon it, claiming it as his own because of the dirt and slobber he has put upon it. I rather hate to touch it again. The play is mine, and I shall have it as dirty as it is. Properly, Mr. Williamson is the owner of the play. I think he has reason to feel hard with me for he has wasted \$500 and got nothing in return. But no matter how angry he may be with me he will stand fairly by me. I never employed a lawyer in my life until last week, and I have done business with many men, but when I saw a paragraph in a paper, which I am sure was actuated by Mr. Rankin, coupling my name with his, I then retained counsel. I may lose my property, but I do not propose to allow any man to compel me to link my name with his in partnership, particularly when I have been constantly warned by my friends against this Rankin."

Alterations at the Met.

As announced in THE MIRROR some time ago, Messrs. Henry E. Abbey and E. G. Gilmore have leased the Metropolitan Concert Hall for a term of one or more years. The gentlemen have associated with them E. M. Stuart, as business-manager. A reporter of THE MIRROR called at the Metropolitan Hall yesterday, for the combined purpose of viewing the alterations in the hall, and learning the intentions of the management. Mr. E. M. Stuart stated:

"The house will be opened on October 10, by the original Comley Barton party in Olivette, with Catherine Lewis and John Howson in the cast. They will remain three weeks, and will be succeeded by a stock opera company, who will present the English version of *The Chimes of Normandy*. Kate Monroe, of London, will be the leading soprano, and will be seconded by Helen Dungeon, Pauline Hall, William Seymour and a full chorus of fifty people. The chorus will be entirely composed of good people who have never appeared in the city. Three scenic artists are now engaged in painting suitable scenery. The corps of attaches will be Charles Mathews, treasurer; Ike Wall, door-keeper; W. Lynch, chief usher, with competent stage hands. Arthur Leclerc will be the stage manager. Our intentions are to make the place a resort where fashionable people will congregate. I think that the city can afford to have a Winter Garden like the Alhambra, of London, and like the gardens of San Francisco. Later in the season we will probably import a large corps of ballet dancers, who will appear every evening at eleven o'clock—after the regular theatres are closed; by this plan people after attending the theatres can enter the casino, and while eating a lunch, or sipping lemonade, accompanied by a cigar, can see the ballet, and catch a portion of a good first-class opera. The price will be fifty cents for admission, with twenty-five cents extra for a reserved seat. Regarding the alterations—the stage is to be where the restaurant was located. It has been extended eighteen feet in front, and twenty-six behind. The gallery above has been removed bodily to make room for flats and drops. On the ground floor, eight hundred and sixty seats will be placed inside the pillars. These will be of the most approved type of orchestra chairs, and will be for sale at seventy-five cents each. Under the first gallery, on the main floor, extending all around the body of the house, will be placed tables and chairs for accommodation of patrons who require lunches, lemonade, coffee, etc. On each side of the building, in the first gallery, will be fifty private boxes. Directly over the entrance fronting on Broadway will be the restaurant, flanked on each

THE NEW YORK MIRROR.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): McIntyre and Heath's Minstrels Sept. 29 to large business, and gave a very pleasing performance. The company has just reorganized, and many of the old company are re-engaged for this season.

Items: Buffalo Bill's advance agent was in town Sept. 28 negotiating for his appearance 5th.—Remenyi Concert company 7th; Harry Webber 10th; Needles and Pins 19th; Rice's Evangeline 27th.

OMAHA.

Academy (John S. Halbert, manager): McIntyre and Heath's Minstrels Sept. 26, and in spite of the memorial services of the day, drew out a good house. They gave a very creditable show. J. G. Nugent of the St. Elmo Theatre, goes with them as manager. Fanny Buckingham combination 27th, 28th, and 29th to small business; weather hot. Booked: Buffalo Bill 4th; Harry Webber 7th and 8th.

Items: Miss Buckingham and one of the supers differed about how some work should be done, and the bellicose Fanny changed his mind by hitting him on the head with a chair.—A terrific rain storm passed over the city night before last, and it was reported that Boyd's Opera House was destroyed to the tune of \$10,000; but it is not quite so bad as that—one corner settled a little, breaking a stone sill, and a good deal of plastering fell.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Col. Robinson's Humpty Dumpty company drew a very small audience Sept. 28. The Corinne Merriemakers 30th and 1st in The Mascotte, The Magic Slipper and Olivette to very large business, and gave the greatest satisfaction. Booked: Boston Ideals in The Mascotte, 4th; My Partner, 12th; Neil Burgess, 13th.

Manchester Varieties (S. R. Hanaford, manager): Reopened Sept. 26, and have been giving a good show to good business all the week.

Items: The Music Hall Variety Theatre went under Sept. 29. It will probably be soon reopened under new management.

NEW JERSEY.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Connie Sooah to small house, but gave satisfaction. Leavitt's Gigantean Minstrels Sept. 30; good performance to a good house. Mr. and Mrs. Florence 1st in the Mighty Dollar to a good house. Their support was excellent.

Grand Central Garden (John Winter, proprietor): Occupied this week by the Electric Light combination.

NEW YORK.

ALBION.

Bordwell Hall (Seymour Olmsted, manager): This hall, which has been idle about four years, has been renovated and new scenery put in. Mr. Olmsted proposes to give us some first class entertainments. The Hale Sisters, elocutionists, appeared Sept. 30 to fair business.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Ada Gray, supported by Charles A. Watkins' Fifth Avenue combination, opens this house 7th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Rose Eytling in Felicia played to fair business Sept. 30; Haverly's Widow Bedott company played here 1st to fair but much pleased audience.

HORNELLSVILLE.

Shattuck Opera House (S. E. Shattuck, manager): The Boston Ideal Uncle Tom Sept. 27 to fair audience. The Miner Rooney company 28th to a large house, and well received. Hubert O'Grady's Eviction ist to a fair house.

ITHACA.

Wilgus' Opera House (H. L. Wilgus, proprietor): Brooks, Dickson and Chapman's Minstrels canceled date of Sept. 22. Booked: Collier's Banker's Daughter 7th; Captain company 19th; Katherine Rogers 22d; The World combination 24th; Eileen Oge company 26th; The Florence 27th; George E. Stevens' Uncle Tom's Cabin company Nov. 11; Barney McAuley 19th; Rooms for Rent combination Dec. 1; Maggie Mitchell 22d; Anna Dickinson Jan. 11, 1882; Thomas W. Keene Feb. 18; Pat Rooney combination 24th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Haverly's Widow Bedott drew a fair-sized house Sept. 29. J. S. Clark, in A Widow Hunt and Toodles, 30th, gave some good comedy acting before a fair house. Booked: Mr. and Mrs. Hubert O'Grady, in Eviction, 4th. John T. Raymond, 13th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutichford, manager): The Big Four newly company Sept. 27 to a large audience, and gave satisfaction. Steele Mackaye, supported by a strong company, presented Won at Last to fine houses 28th, 29th, 30th and 1st. Booked: Frank Mayo 3d, week; J. K. Emmett 10th, week.

Grand Opera House (Joseph Gobay, manager): Ade Gray and company appeared in East Lynne Sept. 27, 28, 30 and 1st, and did a fairly remunerative business. Joe Jefferson, supported by Mrs. John Drew and fine company in The Rivals, drew a large audience. Booked: Mary Anderson 3d and 4th; Joseph Murphy 6th, 7th and 8th; Jarrett and Palmer's Uncle Tom's Cabin 10th, 11th and 12th; J. T. Raymond 14th and 15th.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Joe Jefferson, as Bob Acres in The Rivals, Sept. 27th to good business. George Washington in A Widow Hunt and Heir at Law,

28th and 29th to fair business. Mary Anderson, supported by an excellent company, in Romeo and Juliet, The Daughter of Roland and The Lady of Lyons (matinee), gave entire satisfaction to large and enthusiastic audiences 30th and 1st. Syracuseans fully appreciate Miss Anderson, and she may always be sure of a cordial welcome from our theatre goers. Booked: Joseph Murphy, in Kerry Gow and Shaun Rhue, 4th and 5th.

Items: James Joyce, agent for Joe Murphy, was in town a few days last week.—George Harrison, with Collier's Banker's Daughter company, was the guest of Manager Lehmen Sept. 28.—Mr. Wall, with George S. Clarke, received a hearty welcome from his old friends.—Several of the late Brooks, D. and C.'s Minstrel company are in town, awaiting the maturing of schemes which are being agitated.—Frank Hurst reached town Sept. 30. He takes the place of D. W. Truss, who has been recalled for other duties.—Business Manager John Price, of the Oswego Academy of Music, was in town Sept. 30, on pleasure intent.—Frank Farrell has been in town the past few days arranging for John T. Raymond.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Mary Anderson Sept. 27: up to crowded house, as also Frank Mayo 29th, 30th and 1st. Coming: The Palmer Graham combination 3d, 4th and 5th; John T. Raymond 6th, 7th and 8th; Baker and Farron 11th and 12th; Grimaldi Adams 13th and 14th.

Rand's Opera House (Preston and Powers, managers): After the Opera company did not appear Sept. 29th, as announced, owing to their disbanding in Philadelphia. Booked: Boston English Opera company 4th and 5th; the Harrisons, in Photos, 7th and 8th. Steele Mackaye's Won at Last company 11th, 12th and 13th.

Grand Central Varieties (C. S. Gray and Co., managers): Variety performance to good business.

WILLIAMSBURG.

Novelty Theatre (Theall and Williams, managers): The Tourists as reconstructed by William A. McStayler is on the boards this week. The house was well filled. Fanny Davenport will appear next week.

NORTH CAROLINA.

Charlotte Opera House (L. W. Sanders, manager): John E. Owens and company in The Victims and Solon Shingle Sept. 28 to good house; Kuzek's Nightingale Minstrels 1st; poor performance to fair house.

OHIO.

Academy of Music: The Acme Opera company in Olivette Sept. 27 to a small but delighted audience. The opera and performers received rounds of applause. The Marian Gray combination opened 29th for three nights to losing business. They received all the patronage they deserved, however.

CLEVELAND.

Opera House (L. G. Hanna, manager): Nat Goodwin and his charming wife are established favorites here, but their engagement last week was only moderately successful. The Member for Slocum was produced and accorded a favorable verdict, although the piece is by no means so uproariously funny as Hobbies. The character of Onesimus Epps does not afford Mr. Goodwin an opportunity to appear at his best, but he contrives to extract a great deal of humor from it. Eliza Weatherby has a good part in Arathusa (a strong minded female), and she fills it perfectly. The Mrs. Jeffs of Jennie Reifferth is a well-conceived delineation of the dreaded mother-in-law. The other members are uniformly good. Robson and Crane appear 3d in Twelfth Night. The World of 10th.

Academy of Music (John A. Ellsler, manager): Hooley's Comedy company struggled last week in the presence of abbreviated audiences with their so called "sparkling farce comedy," Birds of a Feather. The company is composed in part of John Dillon, Jacques Kruger, Frank Pierce and John P. Sutton, and would prove a strong attraction in a good play, which I understand they are now anxiously looking for. John Dillon did not appear here on account of alleged illness. Janauschek opens her season 3d with Mary Stuart. The week's repertoire comprises Bleak House, Henry VIII., Mother and Son, and Winter's Tale. Frank Mordaunt 10th; Old Shipmates.

Items: It is thought our managers made a mistake in opening their houses Sept. 26, the day of Garfield's funeral. This fact may account for the reduced attendance last week.—Janauschek's diamonds (a good advertising scheme) are exhibited in a prominent jeweler's window.—Mr. and Mrs. Nat Goodwin were in a particularly happy mood Saturday night, and presented Hobbes in faultless style.—Alfred H. Pease given a piano recital 25th.—W. W. Thomas, of the Mendelssohn Vocal Quartette, will shortly remove to New York.

COLUMBUS.

Grand Opera House (Theo. Morris, manager); M. B. Curtis as Sam'l of Posen did a good business Sept. 27 and 28. Robson and Crane in Twelfth Night did well the latter part of the week. The popular Bachelors were on hand 30th and Sharps and Flats 1st. Booked: Acme Opera Company 3d and 4th; Mr. and Mrs. N. C. Goodwin 5th and 6th; Geraldine 12th and 13th; Maggie Mitchell 14th and 15th; Jos. Jefferson 18th and 19th. Sol Smith Russell booked for 5th, and.

ITHACA.

Wilgus' Opera House (H. L. Wilgus, proprietor): Brooks, Dickson and Chapman's Minstrels canceled date of Sept. 22. Booked: Collier's Banker's Daughter 7th; Captain company 19th; Katherine Rogers 22d; The World combination 24th; Eileen Oge company 26th; The Florence 27th; George E. Stevens' Uncle Tom's Cabin company Nov. 11; Barney McAuley 19th; Rooms for Rent combination Dec. 1; Maggie Mitchell 22d; Anna Dickinson Jan. 11, 1882; Thomas W. Keene Feb. 18; Pat Rooney combination 24th.

MEADVILLE.

Academy of Music (W. B. Phelps, manager): Haverly's Widow Bedott drew a fair-sized house Sept. 29. J. S. Clark, in A Widow Hunt and Toodles, 30th, gave some good comedy acting before a fair house. Booked: Mr. and Mrs. Hubert O'Grady, in Eviction, 4th. John T. Raymond, 13th.

NEW YORK.

Items: M. B. Curtis played at the Grand this week for the first time since the season of 1872-3, when he was comedian in H. J. Sargent's stock company.—Sells' Brothers Circus will soon go into their winter quarters here.

DAYTON.

Musi-Hall (Charles D. Mead, manager): M. B. Curtis as Sam'l of Posen Sept. 26 to a crowded house. Frederick Paulding played The Fool's Revenges and Salvati, the Silent Man, 27th and 28th. Mr. Paulding, since his last visit here, has improved considerably. B. W. P. and W.'s Minstrels gave a fine entertainment 30th to a first-class house.

Item: Fred Paulding fainted away at the close of the performance Sept. 27th, from nervous exhaustion.

MOUNT VERNON.

Kirk Opera House (L. G. Hunt, manager): Season opened 1st by William Stafford company in Against His Will to a light house, owing to extreme bad weather. Rosa Rand

is the only member worthy of mention. My Geraldine booked for 8th.

Item: Sells' Brothers Circus will pitch tents here 5th.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, proprietor): Booked: Lingards, in Stolen Kisses, 4th.

Items: Healey's Hibernian Minstrels, booked for 3d, have cancelled.—Florence Gillette, booked for 11th, cancelled.—Chas. Wilhelm is back at his post in the box office.

SANDUSKY.

Bumiller's Opera House (William Stoile, manager): Rose Eytling in Felicia Sept. 24 to only a fair house; support excellent. Miss Georgie Knowlton as Dolores, and W. F. Owen as M. Mornay, deserved special notice. Sells' Brothers Circus 6th; Mary Anderson in Evaude 1st.

SPRINGFIELD.

Bookwalter's Grand Opera House (Samuel Waldman, manager): Robson and Crane in Our Bachelors Sept. 28 to good house. B. W. P. and W.'s Minstrels 29th; business fair. Booked: Lingard's Stolen Kisses combination 6th.

TROY.

Bookwalter's Grand Opera House (Samuel Waldman, manager): Robson and Crane in Our Bachelors Sept. 28 to good house. B. W. P. and W.'s Minstrels 29th; business fair. Booked: Lingard's Stolen Kisses combination 6th.

WILMINGTON.

Wheeler's Opera House (C. J. Whitney, manager): C. L. Davis, in Alvin Jolin, Sept. 28 to a \$600 house. Friday and Saturday the Jollities presented their immensely funny Electric Doll to well-pleased audiences. The company is composed of five of the funniest people we have ever seen. Frank Daniels and Stanley Felch it would be hard to replace. Ezra Stevens has a very good voice, and Lillian Spencer is as sprightly a little actress as one would wish to see. Kate Chester renders her part very acceptably. This week Hyde and Behman's combination, in Muldoon's Picnic. Friday and Saturday Only a Farmer's Daughter.

ASHLAND.

Delphine Theatre (Fred McAvoy, manager): Herne's Hearts of Oak will be the attraction this week.

Items: Horace Wall, business manager for J. S. Clarke, was in town Sept. 28, and Edgar Strakosch, advance for Only a Farmer's Daughter, 30th.—Col. J. L. Burleigh, Michigan's new tragedian, will be here 11th.

Corinne Merriemakers to be here soon.—Lotta Concert company will appear at Music Hall 21st.

PENNSYLVANIA.

Academy of Music (B. J. Hagenbuch, proprietor): Leavitt's Gigantean Sept. 29 to good business. The show, with the exception of the concluding piece entitled The Master Stroke, very good. Mr. and Mrs. Florence drew a large and fashionable audience 3d in the Mighty Dollar and gave the full satisfaction. Booked: Mr. and Mrs. H. Osborne 8th; Tourists 13th; Hague's Hibernian Minstrels 15th.

ASHLAND.

Ashland Opera House (Theo. F. Barron, manager): The Holman Opera troupe failed to appear anywhere on the Mishler circuit, as announced. Duprez and Benedict's Minstrels 1st to a large house. Booked: Healey's Hibernian Minstrels 4th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Rose Eytling, in Felicia, Sept. 28 and 29 to a good house, notwithstanding the heat. Both entertainments gave satisfaction. Booked: Mr. and Mrs. George S. Knight in Baron Rudolph 5th; Herne's Hearts of Oak 6th.

CHARLESTON.

Opera House (George Hackett, manager): John T. Raymond drew large houses during his short stay in our city. The play, Fresh, although a mess of rubbish, gave Mr. Raymond's peculiar talents unbound sway, and as usual he delighted his audiences. Chanfrau followed, and closed the week appearing as Kit; business good. This week opens with Frank Gardner's Legion of Honor company, to continue three nights; and then B. McAuley in A Messenger from Jarvis Section.

Low's Opera House (William H. Low, manager): Nick Roberts' Humpty Dumpty and Frank I. Frayne's Mardo were the attractions here last week. The first named was notable for several novelties. Mardo was most too sensational to be generally attractive, but the "gods" appreciated the startling situations. This week, the favorite Annie Pixley in M'lis assures houses filled all the week. She is an immense favorite with us. Next to follow are Spiller's Rooms to Rent, Galley Slave, Neil Burgess in Widow Bedott, Sig. Rossi; later, Joe Jefferon, in January, Edwin Booth, for two nights.

HALIFAX.

Sans-Souci Garden (William E. White, manager): The weather is sufficiently warm to keep the garden open another week. The Mascotte still draws.

THE NEW YORK MIRROR.

Osmond Tearle.

Baldwin's Theatre, San Francisco.

RE-ENGAGED FOR
WALLACK'S NEW THEATRE.

Mr. Gerald Eyre.

Baldwin's Theatre, San Francisco.

RE-ENGAGED FOR
WALLACK'S NEW THEATRE.

William Elton.

SEASON 1881-82.

WALLACK'S THEATRE.

Permanent address,
337 South Broadway, Yonkers, N. Y.

Miss Rose Coghlan.

WALLACK'S THEATRE,

Season 1881-82.

Address NEW YORK MIRROR

Miss Emma Carson

LEADING SOPRANO,

WITH

MITCHELL'S PLEASURE PARTY

SEASON OF 1881-82.

Address

NEW YORK MIRROR.

Raymond Holmes,

COMEDIAN,

WITH

FREDERICK PAULDING.

1881-82.

Mlle. Jarbeau.

ADDRESS ALL COMMUNICATIONS

THIS OFFICE, OR AGENTS.

Miss Jennie Hughes,

AS ELIZA.

With Billie Taylor Standard Theatre Co.

Address 52 Bond Street, New York.

Marion Booth.

Address NEW YORK MIRROR.

W. A. Whitecar,

AS

BASSANIO, MALCOLM, DEL AQUILLA
CASSIO, HORATIO.

WITH

EDWIN BOOTH.

Perkins D. Fisher,

COMEDIAN,

WITH HENRIETTA VADERS.

SEASON 1881-82.

Madame P. A. Smith,

THEATRICAL DRESSEMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Hav-

erly's were designed by Mme. Smith.

All the latest Parisian Fashions received at

our establishment as soon as issued in Paris.

Actresses will find it to their advantage to

give me a call.

Edwin Booth.

Letters may be addressed care NEW YORK
MIRROR.

Miss

Clara Morris.

RESTING FOR THE SUMMER.

Laura Clancey

LEADING JUVENILES.

ENGAGED WITH FRANK MAYO, SEASON
1881-82.

Address the Agencies.

Mark Smith,

WITH C. D. HESS.

1881-82.

MISS

Pauline Markham,

AS LOUISE,

IN THE TWO ORPHANS.

EN ROUTE.

Address 12 Union Square.

Miss Alice Wright.

Engaged with THE HARRISONS
for PHOTOS.

SEASON 1881-82.

Address MIRROR, 12 Union Square.

Selina Dolaro

Re-appears as

BETTINA

— IN —

THE MASCOTTE

AT THE

BIJOU OPERA HOUSE,

SEPTEMBER 5, 1881.

W. H. Morton,

MANAGER HAVERLY'S COMEDY
COMPANY.

STRATEGISTS.

N. F. Brisac,

STAGE MANAGER WITH —

SARA BERNHARDT.

— 1880-81. —

Permanent address care Joyce Brothers,

907 Broadway, New York.

Georgia Tyler,

LEADING.

Re-engaged Season 1881-82.

— WITH —

Mr. Thomas W. Keene.

THE WIFE, PORTIA,

JULIE DE MORTIMER, OPHELIA,

DESPERADA, FIORDELISA,

QUEEN ELIZABETH.

Frederic de Belleville.

WITH THE

UNION SQUARE THEATRE, CO.

Grand Opera House,

CHICAGO.

Season - - 1881-82.

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

A. Z. Chipman

AND

Blanche Moulton,

AS

Will Goodwin and Cleopatra Blaney,

IN

ALL THE RAGE.

RE-ENGAGED SECOND SEASON.

Permanent address,

NEW YORK MIRROR.

M. B. Curtis,

AS

SAM'L OF POSEN,

THE COMMERCIAL DRUMMER.

Address all communications to

FRANK CURTIS,

Sole Proprietor and Manager.

For route see NEW YORK MIRROR.

William Farren, Jr.,

UNION SQUARE THEATRE

FROM SEPTEMBER 26.

Amy Northcott,

SOUBRETTE

WITH

FREDERICK PAULDING.

1881-82.

Georgia Knowlton,

LEADING JUVENILES

— AND —

Prima Donna Comedienne.

At Boston; engaged for next season, leading part in Felicia, supporting Rose Eyttinge, under the management of C. J. Whitney.

Address 12 Union Square.

Frank Farrell,

BUSINESS MANAGER,

with

JOHN T. RAYMOND COMB.

BROOKS & DICKSON, Directors.

SEASON 1881-82.

Address NEW YORK MIRROR.

Frank A. Small,

AGENT.

AFTER THE OPERA,

Under the management of

ROBERT SPILLER,

SEASON 1881-82.

Address NEW YORK MIRROR.

Marcus R. Mayer,

BUSINESS AGENT.

EDWIN BOOTH COMBINATION.

Permanent address

ABBEY'S PARK THEATRE, N. Y.

Rose Eyttinge.

STARRING IN

Felicia, or Woman's Love

SEASON OF 1881-82.

Under the management of C. J. WHITNEY.

Lewis Morrison,

LEADING BUSINESS.

Address

SIMMONDS & BROWN.

Harry Jackson, Jr.,

CHARACTER ACTOR, AND

STAGE MANAGER

FOR

CHARLES E. VERNER,

EVICTION COMBINATION

Miss Genevieve Ward

AND HER COMPANY.

IN

"Forget-Me-Not" Tour,

Commencing at UNION SQUARE THEATRE,

SEPT. 26, four weeks.

J. H. COBB, Bus. Manager.

PHIL SIMMONDS, Bus. Agent.

Address J. H. COBB.

To-night and at Saturday matinee.

EDWIN BOOTH.

Samuel Piercy,

AS</

The Giddy Gusher



ON FALL HATS.

How we girls do love openings! What interests cluster about the new trappings of the Fall and Spring displays, and if the woman who goes out for an "Opening" happens to be one of fortune's favorites who makes her selections on that auspicious day, and allows her articles to remain "on view" the succeeding day, or if she is an impecunious wreck with her fingers sticking out the ends of her gloves and a dyed ribbon on her last year's hat, it makes no difference in the degree of interest. There are two sad spectacles about the opening displays for me. The one is the woman who with nose in air toases and tumbles the new goods, purchases the very thing that is going to make a guy of her, and the other that faded, wan-faced creature, who creeps in to look at pretty things she may never call her own, who timidly touches a sleeve to see if the cuff goes all the way round, though why she should desire the information God only knows—in whose poor little worn purse a carfare jingles against the price of a loaf of bread.

The Gusher has a perricardium as tough as a boarding house steak, but if ever a remunerative Providence raises the pay of a column in THE MIRROR to such an altitude that she has money in bank, I know what she will do with it. She will sit out amid the Fall openings and take some of those poverty-stricken visitants by the hand: she will put bonnets on their care-worn heads; she will put cloaks, new styles, on their work bowed shoulders; she will put gloves, six-buttoned, on some of those horny, needle-pricked fingers, and she will see great delight in Fall openings. Then if she has any money left, she can enlarge a field of operations, long a joy to her—a cheap receipt to obtain a delicious night's rest. I may as well give it.

You take the night before Christmas, put into your copper toed pocket as many nickels as it will hold. You take next a walk on one of the avenues. You take a stand at one of the gaudiest, showiest candy-shop windows. You take the dirtiest, the raggedest, the most forlorn of the group that will be flattening their noses against the lowest portion of the lowest pane of that window. You take him in and give him his choice of the goodies. Repeat this as long as the nickels last, and opium, hasheesh, chloroform, and Tom Collins can never insure you so delightful a night's rest. Try it—infalible receipt for wakefulness and bad dreams. But here, I'm not engaged as a moralist (I needn't say that), and I don't want to set up for that sort of literature. What's Lord Bacon to Jennie June? Let's have bonnets and things as long as its opening day. We were all of us singing with Robin Hood last night, "To-morrow is our opening day." And so I find myself trudging up Broadway with the thermometer at a jumping-off point.

(By-the-way, I must tell you how I scared handsome Kate Gurney. She, being a recent importation from Briton's Isle, isn't used to our tricks of weather. She was bawling the heat when the Gusher told her it was nothing to what was coming—that the mercury was going steadily up, and the day threatened to end in combustion. "Why, you can see it yourself," and the Gusher, in an instructive manner, took down the thermometer, put a hot thumb on the bulb, and pointed out with a warm forefinger the rapid ascent of the mercury. Poor Kate saw it mount from 80° up—up—near 90°. The perspiration broke out on her dear face, and grasping a fan, she made for home to put herself on ice.)

Don't it take me an awful long while to get up town as far as Prince's on Broadway between Twenty-second and Twenty-third streets? But I must talk or I wouldn't say anything, and here we are. Mlle. Prince is not French. She's an English girl, and to New York just what Mlle. Louise of Oxford street is to London; to her go all the theatrical lights to have their heads shingled in the latest style—to sit in her cozy shop a half hour is like turning over the leaves of one of Mora's albums; you get a view of half the actresses in town.

Now, Thursday was a dress parade of the profession. It was as good as a show to occupy a secured seat in the rear of Prince's and watch proceedings. The initiated will always allow this lady to select for them; but occasionally there turns up a Pen-Yanner going on the road early in the season, who

comes to town to get a couple of wigs—see if that awful Lanonette won't make a Camille fourth act gown for something less than a year's salary, and this lady drifts into Prince's.

She has got the coating of a Kansas summer on her devoted countenance. She has got the ravages of a hundred bottles of some wild Western Cream of Lilies on her frontispiece, and with suicide in her eye balls, she makes straight for a pink plush hat of aggravated Gainsborough proportions, and installs her nankeen mug in it. A rescuing hand grapples with her, however, and after a prolonged tussle with a small love of a thing all pale blue and pearls, and a sharp encounter with a neat trifl in mauve and white marabout tips, she gets a heavy back fall into a becoming poke of black plush on which a hydrocephalic poll parrot with a glass eye sits smiling at her, buys it and goes out.

Ah, where have I heard that peaches-and-cream voice? To be sure—Rose Coghlan. And she tries on a ravishing collection of big hats made for her Lady Teasle part; and then she purchases a gorgeous Vandike brown plush, about the pointed Mother Hubbard crown of which, there twines an ostrich plume—but such a high old ostrich he must have been—the feather shades from the deep brown to lovely salmon (that, of course, the ostrich did not do for himself), and is of such a length, that leaving the broad brim, it turns and turns again till it reaches the off shoulder of the favorite actress.

Then in trots little Alice Harrison; her glittering eyes sweep the display, and she promptly selects and wears off on her clever head a turban of Impian breasts. The forewoman urges her trying on a huge poke, whose nodding plumes suggest Charley Spencer and his Fifth Regiment cheapeau. And Alice assents, but answers the request of the girl who wishes to know if she shall send it home, by singing a bar of Lady Jane:

"There would be too much of me,
If that poke hat I should buy."

Amid friendly good byes and good wishes for the traveling season on which the brilliant little lady is just embarking, away flies the well-known actress, and her place is almost immediately filled by

Lillian Glover, the Philadelphia Reading lady, who ensconces her Oriental beauty in a deep poke of grey plush—full inside the brim and put on plain over the outside; an inch or so from the edge and about an inch apart are set big dead bronze beads, and outside two rows of Spanish lace, one of grey, the outer one of crimson, surround the hat; then shaded grey and crimson feathers curl gracefully over the front and side, the strings of plush edged with the scarlet lace, and how well Miss Glover did look in it!

And there is Mrs. Leland of Albany. She buys an enormous hat of black—all black plumes, and beads, and plush. She gets only \$5 back out of a \$50 bill, but she's got a lot for her money, and the milliner says truly: "The time I got \$20 for a nice little trifle that just covered the humps of destructiveness and combativeness, I made a handsome profit than now selling chaise tops with two or three \$10 or \$15 feathers on 'em and enough plush in the big bow to make a little boy a pair of trowsers."

And now comes Ellen Cummings, and she buys a lovely close bonnet of brown feathers, so light and so snug that I long for the time when, shaking off this mortal coil of skirts, I shall wear feathers and have wings and things, "and be one of the bright angels Uncle Tom tells about. But I don't want to leave you, papa—it almost breaks me up." (Here, here! Why will we girls always be playing Eva, I wonder? Why, Mrs. Maize Edwards wakes her husband every morning singing "When your little Eva's gone.")

Now, here is a stunner of a hat, and Miss Ellie Wilton is going to purchase it. It is of white plush. The broad brim on the left side is slashed in several places, and the slashes and the rim all round is edged with pearl fringe. Some of the flaps made by the slashes are turned up, some down, fans of rich lace are placed beneath, and a cascade of lovely white feathers and white lace pours over the hat and down on the right side, which is depressed till it is close as a boutonniere to the face.

And there's Mrs. Raymond, who wants what she calls "a retiring hat." An inconspicuous jet affair suits her, and she makes way for Mrs. Haverly, who wears a pair of diamond earrings that just light up the shop.

And as usual I'm not going to have room enough to tell you of a hat all seed pearls, with an astonished looking tropical bird's head, which was doomed to sit on the side and hold the tail of some other ornithological specimen in his back, and has to be sent to Brooklyn to Fanny Davenport. Nor of a charming poke in pale blue with a novel crown of jeweled beads designed for Louise Muldener. Nor of a Mother Hubbard in green and gold, with a green feather, long, narrow, sweeping like a ribbon over the side and back, that was made for Kate Rogers. Nor for a black hat entirely of jet and Span-

ish lace that was to be sent miles and miles to meet Emelie Melville.

But perhaps I've told you enough about head gear, though it's a great place to study female character in a milliner's, and just suits

THE GIDDY GUSHER.

One of England's Dramatists.

The Hon. Lewis Wingfield, a brother of Lord Powerscourt, and the author of *Despite the World*, *Marie Stuart* and a number of works of fiction, arrived in America last week. A reporter of THE MIRROR found him in the lobby of the Windsor discussing the merits of an American *segar*.

"As a journalist, I am a trifle posted regarding interviews," said the gentleman, "and so I will talk away regarding any subject you choose, and I only hope that the little I know will be of sufficient interest to merit publication. I leave New York for Chicago in a day or two for the purpose of personally supervising the production of one of my plays, which has been purchased by John McCullough. When that gentleman was in London we had a little conversation regarding a play, and I read the plot of one to him which pleased him very much, and soon after I closed negotiations with him. The piece deals with that popular, although perhaps a trifle mythical personage, Jack Cade. It is in five acts, and requires a cast of twelve people. The motif of the whole plot revolves on the pivotal base—Death or Liberty. It is a story of kingly wrong, ending in a popular upheaval. In the fourth act I have introduced a grand spectacular feature, which will require the assistance of some hundreds of auxiliaries. It represents the storming of London Bridge by the army of the *canaille* led by Jack Cade. A large number of horses, cannon, etc., are used, and it presents a beautiful stage picture. I have a model of the idea with me, which is historically correct. The play will be produced in New York some time during Mr. McCullough's engagement here."

"Are you busy with other plays?"

"Yes, I have one nearly finished for Lawrence Barrett. It treats of the history of the Duke of Monmouth, and is called *Monmouth*. Some time ago I received a letter from Mr. Barrett, stating that he had been reading the history of the Duke of Monmouth, and he was of the opinion that he was the most dastardly coward the world had ever known. I answered, 'Have faith as a grain of mustard seed. Authors have whitewashed the characters of Henry VIII and Cromwell; let us see if we can not do as much for Monmouth.' It is also in five acts, and has a battle scene in the last act which shows the field of Sedgemoor, which is, of course, different from the scene in Mr. McCullough's play, but which is fully as interesting."

"Is Miss Ward's play, *The Spider's Web*, really?"

"Not quite. I have been working on it all day. Miss Ward said she wanted me to write a stronger final act, because the act before the last was so strong that it knocked the last one into the middle of next week. By the way, I heard an American use that expression to-day, and I was much amused by it. I wanted some new idea for a finale, and I have hit upon having the principal character go mad. You see all my people die on my hands, so I change for the present. The play will be produced in Boston during Miss Ward's engagement there."

"How is Miss Ward's suit with the author of *Forget-Me-Not* progressing?"

"Very slowly. I was a witness, and after three hours of rigid cross-examination, managed to escape. I received a letter from the counsel asking if I would testify again. I answered, not if I was aware of the fact. Miss Ward will win the suit. All the feeling is in her favor. I said to the lady on the opening night of the piece in London, I hoped she had a binding contract with Merivale, for he had the reputation of being a litigant. She said she had secured the right to play the piece in America and in England, and was under a strong contract with Merivale. The sequel and his statements are well known."

"How is Miss Ward's suit with the author of *Forget-Me-Not* progressing?"

"Very slowly. I was a witness, and after three hours of rigid cross-examination, managed to escape. I received a letter from the counsel asking if I would testify again. I answered, not if I was aware of the fact. Miss Ward will win the suit. All the feeling is in her favor. I said to the lady on the opening night of the piece in London, I hoped she had a binding contract with Merivale, for he had the reputation of being a litigant. She said she had secured the right to play the piece in America and in England, and was under a strong contract with Merivale. The sequel and his statements are well known."

"How do the other dramatic journals rank?"

"Other journals! I did not know there were any others; at least, if I did know, I had forgotten such a fact. THE MIRROR is the only one read by the aristocratic people. Upon my return from Chicago I will try and give you some additional facts regarding my plays and my probable movements."

"Have you visited any New York theaters?"

"I have a piece prepared for Modjeska. It is founded upon the story of one of my novels called *Lady Griswold*, and deals with life at the court of George the Second. It will be played in May next at the St. James Theatre, London, and will be the opening production of Modjeska in America. The great tragedienne will return to her home in Poland at the end of the London season, and will stay there until she comes to America. Modjeska made a great success abroad. She is a cultured, refined actress, and is very popular with the nobility."

"Is there any startling news from London?"

"Boucicault sustained a severe accident the day I left. He was playing Conn in the *Shaughraun*, and by some misstep fell through one of the main traps in the stage of the Standard Theatre. He sustained a badly sprained ankle, and is unable to play of course. I am afraid that the accident will interfere with his American engagements. Youth is quite a success, but is so merely from a spectacular standpoint. George Augustus Sala and I were in a box the night of its initial performance. Sala remarked that there wasn't a single line of merit in the whole production, and I must say I perfectly agree with him. The *Lights o' London* is much better. It is Mr. Simms' first real suc-

cess. He has written a great many little comedies, but none of 'em amounted to much until he produced the *Lights*. It is of the Streets of New York order. You can write such plays by the yard and cut them into separate parts as you would a strip of ribbon. There are many lines of merit in the affair, and I think it will take well in America."

"Is Sala engaged on a new play?"

"No. His book on America will be out in week or so, and I think it will excite a great deal of comment, for it is spicy and of course ably treated. I understand that Mr. Sala will commence a new play as soon as his book is fairly launched."

"Can you not give a few ideas regarding the English stage?"

"There is nothing much to say about that subject. Booth was a great success in England. His acting seems like the result of careful study by an intellectual man. While Irving sways his audience by constant surprises, Booth holds their attention by intellect and will power. Booth is always the same. Irving is never twice alike. It is a hard matter to decide which one likes best, when both are admirable yet entirely distinct. There is no young man in England that I know of who shows marked genius. What we need are leading ladies. There are only two first-class actresses in all London, and they are Mrs. Kendall and Ellen Terry. The latter lady has the misfortune of causing everybody to fall in love with her. She is a member of the aesthetic school, of which Oscar Wilde is the male divinity, and Mrs. Comyns Carr the female. That craze is dying out rapidly, and Wilde is a long-haired young man, who believes in the ideal, but if hard pushed I am afraid could not impart to a waiting world what he meant by the ideal."

"Anything new from Paris?"

"I was there recently and found utter stagnation prevailed. There are no new operatic or bouffe stars; no new tragedians; no new plays. Mlle. Judic still one of the bouffe queens. Little Mlle. Theo is ill, suffering with consumption, and I am afraid that she will be compelled to retire from the stage. Any way, they are both getting a trifle worn, and any new star will make a big success."

"Will you remain long in America?"

"Until March or April next. I shall write letters for the London Times and the Daily Telegraph while here. You know I am connected with those papers."

"Who do you consider the best dramatic critic in London?"

"Mr. Dutton Cooke, of the London *World*. He is very severe, but very just, and does not allow personal feelings to sway his criticisms. There are others, but a majority of them are like American critics, liable to 'gush' over a pretty woman. Oh, I forgot to tell you while we were speaking of Oscar Wilde, that Boucicault is talking of bringing him to America to lecture. If he does, Mr. Barrett says he will be deluged with eggs, of an ill-flavored type."

"How do you like American customs?"

"They are very strange to me. This is my first visit to America, and I am much pleased with the outlook so far. I order an unnumbered quantity of dishes at meals, which I never have seen before, and consequently I make the waiters stare at the mixture I attempt to devour. For the first time in my life I saw at dinner to day corn cooked in the ear. That is a specimen of my new ideas; still, I think America a great country, and its actors are beginning to pluck the laurel away from England. The paper you represent—THE MIRROR—is always found at the clubs and at the theatres in London; it is considered an epitome of American dramatic matters."

"How do the other dramatic journals rank?"

"Other journals! I did not know there were any others; at least, if I did know, I had forgotten such a fact. THE MIRROR is the only one read by the aristocratic people. Upon my return from Chicago I will try and give you some additional facts regarding my plays and my probable movements."

"Did Rossi make a success in London?"

"No, he did not. I do not like him very much; he is not near so great an actor as Salvini, judging from my standpoint. I think that Salvini's *Othello* is the finest performance I have ever seen, and I must say Rossi does not compare favorably with him. But it is nearly time for my train, so I must say good day."

—Isaac Bloom, formerly of Bloom Bros., theatrical furnishing house, on Fourteenth street, has removed to 124 Fifth avenue, where he has laid in an elegant stock of silks, satins, velvets, gold and silver laces, etc., etc. Mr. Bloom is now costuming some of the principal artists and several of the theatres of the city. From his well-known reputation, we bespeak a continuation of the patronage in his new quarters which the profession have bestowed in the past.

MANAGERS' DIRECTORY.

The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and expressmen of the respective cities and towns indicated.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. NEEDHAM & FURMAN, Proprietors.

COLUMBIA, TENN.

NEW GRAND OPERA HOUSE, will be completed about Oct. 1. The finest theatre in the South. A first-class company wanted for the opening. Good companies can secure dates throughout the season of 1881 & 2. Address, H. P. SEAVY, Manager.

CHILLICOTHE, O.

MASONIC HALL, PHILIP KLEIN, Manager, in Comecock's Circuit, centrally located, 19 sets of scenery, set stuff. Only first-class companies need apply. Entrance, ground floor

PHILIP KLEIN, Bill Poster and Manager of Masonic Hall. Show commercial paper received in advance. Work done promptly. Opposite Post-office.

DES MOINES, IOWA.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300, centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house. ABORN HOUSE, RISLEY & VAIL, Proprietors. Court Avenue and Fourth street. Rates, \$2.50 and \$ per day. Special rates to the profession.

INDIANAPOLIS, IND.

JOHN EDWARDS, BILL POSTER, controlling the most prominent Board in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK, owner, now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address above.

V. W. TOOKER, BILL-POSTER.

LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

THE NEW YORK MIRROR.

Chas. B. Bishop

AS THE

WIDOW BEDOTT,

SUPPORTED BY

HAVERLY'S

COMEDY COMPANY

SECOND YEAR.

EN ROUTE.

OPERA!

TO BE KNOWN AS THE PRIZE OPERA OF THE UNITED STATES.
TO PROFESSORS OF MUSIC.

A PRIZE OF \$1000

is offered by M. J. WARNER & CO. for the best new and original Music composed and adapted to Colonel J. Franklin Warner's Libretto, a Comic Opera, entitled ARCTIC, or THE NORTH POLE EXPEDITION, and \$50 will be given for the best Music to any Song or Piece in the Libretto. Those who compete for the \$1000 Prize must send a piano score of the opera plainly copied. After the prize has been awarded the successful competitor will be required to furnish Orchestral Parts for 15 instruments. The selections will be made by competent judge. December 15, 1881, and all compositions not accepted will be returned. A Libretto will be furnished to musicians only who wish to compete for the Prize on the receipt of \$25.

Wanted, well-known, first class artists for two companies, to whom good salaries will be paid. A partner with capital will be accepted for one company.

M. J. WARNER & CO.,
857 Broadway, New York.

Music Hall,
DAYTON, OHIO.

The only house in the City open for Theatrical performances. For time, Season 1881-82, address only C. D. MEAD, Manager.

"100 WIVES" IS BETTER THAN A SERMON.—New York Herald.

100 WIVES!

SECOND SEASON, 1881-82,
OF THE NEW AMERICAN COMEDY DRAMA
BY G. A. PIERCE AND J. B. RUNNION.

Performed upwards of three hundred nights in all the principal cities of the Union with

EXTRAORDINARY SUCCESS,

WITH

DE WOLF HOPPER
AND THE FAMOUS

Gosche-Hopper Company.

J. GOSCHE, Manager.

Permanent address,
Room 7, Steinway Hall, New York.

Tabor Opera House,
LEADVILLE, COL.,
A. T. WELLS, JR. Treasure
P. O. Box 1,800.

NOW OPEN FOR DATES.
Will rent the house or play combinations upon shares.

SEATING CAPACITY, 800.
LIGHTED BY GAS.
PATENT FOLDING CHAIRS.
FINE SCENERY.

Address all communications as above.

LELAND OPERA HOUSE,
ALBANY, N. Y.

MRS CHAS. E. LELAND, Manageress.

REFITTED, REDECORATED,
REFURNISHED.

NEW SCENERY BY VOEGTLIN.

For open dates and terms please address

MRS CHAS. E. LELAND,
Delavan House, Albany, N. Y.

BOYD'S OPERA HOUSE,
OMAHA, NEB.

This House will be finished about October 1, and will be one of the finest houses West of New York. Time fast filling. Managers or Combinations wishing dates will address

R. L. MARSH, Business Manager,

2020 Wentworth Avenue, Chicago,
until September 1; after that date, Omaha,
Neb.

JAMES E. BOYD, Manager.

An Immediate, Positive and Extensive Recognition of the Liberality, Originality and Immensity of

MY NEW DEPARTURE.

Emphatic and Substantial Realization of the Most Sanguine Anticipations.

A Tour of Three Weeks over the

MISHLER CIRCUIT

A CONTINUATION OF LARGE AND ENTHUSIASTIC AUDIENCES.

THE THEATRES FREQUENTLY NOT LARGE ENOUGH TO ACCOMMODATE THE EAGER MULTITUDE.

Geo. H. Adams

OWN NEW

HUMPTY DUMPTY

A FEW BRIEF PRESS EXCERPTS:

An audience of over fifteen hundred persons highly delighted.—WILMINGTON DAILY NEWS.

Not only was all given he advertised, but even more—NORRISTOWN DAILY REGISTER.

The largest audience in the Opera House for many years, and the unanimous expression "Come again!"—BETHLEHEM DAILY TIMES.

Nearly all new features, and a model for other pantomime companies, if they wish to give equal satisfaction.—ALLENTON DAILY ITEM.

The most effective printing ever seen here sustained by the performance of the company.—WILKES-BARRE DAILY RECORD.

A great performance by a great company.—SCRANTON REPUBLICAN.

The finest organization of the kind traveling, and the best pantomime performance we ever saw here.—WILLIAMSPORT DAILY BANNER.

Mr. Adams fills the popular ideal of a clown, and his efforts are always appreciated. All the tricks were large, new and good; the specialties were in good taste, and the acme of art.—READING DAILY NEWS.

The great heat and the rain did not prevent a large audience from attending Adams' unequalled pantomime performances.—LAKESIDE DAILY INTELLIGENCER.

George H. Adams kept his faith with the Harrisburg people, and fulfilled to the letter the promises made them of giving a new and entirely different version of the old stereotyped edition of Humpty Dumpty. On Saturday night the Oper.-House held a good audience, which, from the beginning to the end of the performance, was kept in roar of laughter. The entertainment showed that the new Humpty Dumpty was formed with much care and liberality, and will surely tend to revive an interest in that class of amusements. The tricks were large and new, and outnumbered those ever given in this city in pantomime. The costumes and properties were all fresh, and a cheerful glow pervaded the entire presentation. Of the specialty company it can be said they were all excellent.—HARRISBURG PATRIOT.

THE BEAUTY OF ANYTHING IS ITS SURROUNDINGS. Superlative Specialty Assembly. Military Brass-band, magnificently uniformed. A Selected Orchestra. Unequalled Tricks and Mechanical Effects. Resplendent Transformation-scene. Our own palace and baggage coaches. All under the management of

ADAM FOREPAUGH

GEO. H. ADAMS..... "THE CLOWN"

JAMES H. ADAMS..... PANTALOON

ALBERT MARTINETTI..... HARLEQUIN

PAULINE MARTINETTI..... COLUMBINE

The Greatest Pantomimic Quartet in America.

THE GREAT THORN—Mysteries of Dreamland.

MISS BELLE GABRIELLE—Chrystalonicon Chimes.

MONS. and MME. JULES TISSOT—Living Automatons.

GEO. H. ADAMS, King of the Stilts.

LESLIE BROTHERS (Fred and Lou)—The Crowned Conquerors of Classical Poses Gymnastics.

The world renowned PRAEGER FAMILY (three in number)—Tyrolean Eccentrics and originators of "The Cat Duet."

ALEX DAVIS—Premier Ventriloquist.

JOHN WINGFIELD and his Troupe of Educated Dogs.

A CARD—I embrace this opportunity of thanking Manager John D. Miller for the highly satisfactory manner in which he has conducted the route, his liberality of advertising and management, congeniality of fellowship, and to attest to his deserved popularity over the Mishler Circuit.

GEO. H. ADAMS, "THE CLOWN."

DOC. J. H. LAINE, GENERAL AGENT.

ACADEMY OF MUSIC,
MILWAUKEE,
WISCONSIN.

THE ONLY THEATRE IN THE CITY ON THE GROUND FLOOR.

TIME RAPIDLY FILLING FOR SEASON OF 1881-2.

Would be pleased to hear from managers of first class combinations ONLY.

Will either enter or share.

Address HARRY DEAKIN,
Lessee and Manager.

MERCANTILE HALL,
ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 800. For particulars apply to LEVIS & DETRICH, Alton Ill.

MOBILE,
ALABAMA.

A few good dates still open for the BEST COMBINATIONS.

Address, until further notice,
T. C. DELEON,
"The Carrollton," Baltimore, Md.

CHARLESTON, S. C.

OWENS' ACADEMY OF MUSIC
FIRST-CLASS IN ALL RESPECTS

All business communications to be addressed to

J. M. BARRON, Manager,
Charleston, S. C.

"THE COLONEL,"

BY F. C. BURNAND.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

performance in America October 15, at Boston Museum, by arrangement with Mr. R. M. Field, and under the sole direction of Eric Bayley.

MANAGERS ARE HEREBY WARNED THAT THE SOLE RIGHT AND TITLE FOR THE PRODUCTION OF "THE COLONEL" IN THE UNITED STATES AND CANADA IS VESTED WITH THE UNDERSIGNED, AND THAT ANY PRODUCTION OF THE SAID PLAY IN ANY THEATRE IN THIS COUNTRY WITHOUT HIS WRITTEN SANCTION WILL BE AT THEIR PERSONAL RISK.

(SIGNED)

ERIC BAYLEY,
TREMONT HOUSE, BOSTON, MASS.

Address business communications as above, or to J. C. SCANLAN, Business Manager, Room 8, 1267 Broadway, N. Y.

"The Colonel" will be produced for its first

ABBEY'S (NEW) PARK THEATRE,
The handomest theatre in the metropolis.
Lessee and Manager... Mr HENRY E. ABBEY,
FOURTH WEEK.
EVERY EVENING AT 8:30.

HANLON-LEES
In the Parisian absurdity,
LE VOYAGE EN SUISSE.
MATINEE SATURDAY AT 2.
Secure your seats early. Box office open from
8 A. M. till 10 P. M.

A NEW STAR

Having recently entered into an agreement
for THREE YEARS with MISS

HENRIETTA VADERS,

Who will commence her starring season under my management, opening at the ACADEMY OF MUSIC, MILWAUKEE, WIS., on OCTOBER 31, for one week.

I WISH TO ENGAGE

A FIRST-CLASS COMPANY

to support her in all the cities of the United States and Canadas. Must be good acting people, with first class wardrobe, both ancient and modern; also steady, temperate and reliable. I want none but ladies and gentlemen. My motto is MODERATE SALARIES BUT SURE PAY. Those applying will please state in first letter—as I have no time to banter—best terms, including railroad fares, etc., and if services are required will answer by telegram and send parts. The following repertoire will be presented:

Romeo and Juliet, Leah,
The Spanish Wife, Camille,
Lady of Lyons, Fazio.

The reputation MISS VADERS made last season while supporting TOM KEENE on his starring tour, and the high compliments she received from both press and public, justifies me in saying that as a dramatic star

She stands without a Rival
on the American stage.

The printing for this company, including cuts, lithographs, posters and programmes, will be of the finest kind and very attractive, and MISS VADERS will be

THE BEST ADVERTISED STAR ON EARTH.

Particular attention will be paid to stage settings of each play, and everything in the most complete order, with costumes unequalled for beauty and elegance by any company now before the public.

Managers of first class halls and theatres having open dates and wishing to secure this great attraction from two to six nights, either on sharing terms or certainty, will please write me immediately; state also if Thanksgiving week is open.

Parties who have arranged dates with Mr. MAT. CANNING for the appearance of MISS VADERS will please communicate with me at once.

Address all letters to me, care NATIONAL PRINTING CO., CHICAGO, ILL.

CHARLES FORBES,
MANAGER AND PROPRIETOR.

P. S. I have also secured the services of CHARLES W. ROBERTS, late of Burnham's Electric Light Company, as Business Manager of the above company.

1881. 1882.

AMERICAN TOUR

OF THE

ILLUSTRIOS

ITALIAN TRAGEDIAN,

ROSSI,

SUPPORTED BY AN
AMERICAN COMPANY.

C. A. CHIZZOLA,
Everett House, New York.

EMMA ABBOTT
GRAND
English Opera Co.

Largest, strongest and most successful lyric organization in the United States.
Complete and perfect in every detail.

Artists, Chorus and Orchestra,
Forming a grand ensemble, which for magnitude and merit is unequalled on the English Operatic Stage.

Distinguished Artists engaged for 1881-82;
ABBOTT, ROSEWOLD, MARVEL,
ZELMA, HINDLE, FABRINI
(from Her Majesty's Opera Company).

GEORGE A. CONLY, STODDARD,
OLMI, APPLEY, TAMS,
ROMAN, COOPER, and WILLIAM CASTLE.
WETHERELL & PRATT, Directors.

GULICK'S
Furnished Rooms,
The funny play by
SCOTT MARBLE,
Interpreted by
PATTI ROSA
AND THE SUPERB COMPANY OF
COMEDIANS,
Under the management of
JOSEPH A. GULICK.

W. A. McCONNELL.....Business Manager.
EDWARD LAKE.....Treasurer

St. Paul couldn't afford to miss it,	Sept. 19.....	\$826 00
Minneapolis ditto, Sept. 21.....	768 00	(The night after our great national calamity.)
Minneapolis howled again in rain and mud, Sept. 22.....	472 00	
Cedar Rapids cashed in Sept. 23....	589 70	
And all St. Louis grew boisterous the week of Sept. 25, and in spite of the closing Monday night and the equinoctial storms, Thursday and Friday nights, paid into the Box-office of the PEOPLE'S THEATRE, the snug little sum of...3617 28		

RE BOOKED BY MR. MITCHELL FOR HIS FIRST OPEN DATE BEFORE THE CURTAIN ROSE ON THE THIRD ACT THE OPENING NIGHT.

THE BEST BILLED SHOW IN AMERICA.

You Can't Afford to Miss It!

ROUTE—Chicago, Oct. 3, two weeks.
Address all communications to
W. A. McCONNELL, Bus. Manager,
Care National Printing Co., Chicago.

3D SUCCESSFUL SEASON OF

NEIL BURGESS

THE ONLY AND ORIGINAL

WIDOW BEDOTT

SUPPORTED BY

GEO. STODDARD

AS

THE ELDER.

H. J. SARGENT'S

ATTRACIONS

For all business connected with the above, address

SAM. E. WETHERILL,

Care of SIMMONDS & BROWN,

1166 Broadway, New York City.

TONY PASTOR'S
NEW

14th St. Theatre

WILL BE OCCUPIED BY

TONY PASTOR'S

Traveling Company

EARLY IN OCTOBER.

The popular afternoon resorts, the

MATINEES

TUESDAY AND FRIDAY,

Originated and Established by

TONY PASTOR,

Will be continued and made especially attrac-

tive. Due notice of opening date.

TONY PASTOR, Sole or.

MERIT WILL TELL
TOUR OF 1881-82.

The Brilliant American Tragedian,

FREDERICK

PAULDING

OPINIONS OF THE PRESS.

[DAYTON DEMOCRAT, Wednesday, September 28, 1881.]

FREDERICK PAULDING.

After the immense house on Monday evening, those familiar with Music Hall audiences were surprised last night at the large house to see Mr. Frederick Pauldin as Bertuccio in The Fool's Revenge. It is a character requiring for its perfect personation not only physical power but intelligence and dramatic genius of the first order. Mr. Pauldin gave a rendition of the arduous part that was well nigh as perfect a stage picture as is ever presented to the attention of an audience. The transition from his malignant hatred of a man who had wronged him in the cruelest manner that man can wrong man, to the devoted love for his daughter, was most artistically done, and showed how perfect a command of his art he possesses. The great third act was magnificently rendered, and evoked the earnest plaudits of the audience, which also honored him with calls before the curtain at the end of each of the previous acts. The supporting company is, in the main, an excellent one. A better dressed company has never visited Dayton.

[LOUISVILLE COURIER-JOURNAL (extract), Friday, Sept. 30, 1881.]

But let us prelude a little on the theme! It is well enough to insure Mr. Pauldin's success by the difficulties which surround him.

We would be disposed to encourage this young actor in his method of working his way to the front, because it is the most practicable method now possible. There is no longer a "schooling" to be found in the stock companies (so called) which are drummed together by the stars. The depressing influence of routine work in small parts is very detrimental to a young actor of capacity. Of course it requires capital, untiring energy and intelligence to begin with in an undertaking of the sort. If the young actor makes a mistake in his own powers he very soon finds it out, so that this plan of procedure is its own corrective.

The instances of success by young men in the upper walks of the drama are rare.

Such are the difficulties and responsibilities in the way of a young actor.

When we say that Mr. Pauldin produced a most favorable impression on his audience last night, it implies that he overcame every prejudice entertained against him. He is a coming man. He has a figure finely proportioned and adapted to effect; he is graceful, has a carriage under good command. His features are pronounced, clear cut and mobile. His eye is luminous, dark and expressive. His voice is full and large. His gestures are graceful and well timed. His reading reveals an intelligent study, and in this very important regard he challenges confidence and respect. In the interpretation of the lines of Hamlet he may be ranked with the first actors of the day. In granting him this excellent quality, we may add to his credit, the claim made by his management, that he is a relative of the novelist, Pauldin, a kinsman of Washington Irving, as also of the celebrated divine of the name, and of the English actor. He is evidently cultivated, ingenious and studious, with a quick intelligence. We must distinguish between reading and elocution. If the young man has a fault which may be singled out, it is the excellence of his elocution. His management of voice is superb, but his elocution is perhaps too much in one key. The mental character of Hamlet is the most remarkable manifestation in all literature, and its development in the play requires all the modulations of the flute upon which Guildensterne would play as upon him. Every tone of pathos, tender regret, mental exultation, final affliction, wild excitement, triumphant oratory—a hundred passions are all uttered by this type of a man, overturned by the whirlwind of emotion.

Pauldin is a success, a youth of extraordinary promise. If one in speaking of him is apt to become hypercritical, it is because he challenges the discussion by first appearing in a play which is dear to all who truly love the stage and the masterpieces of all dramatic literature.

MR. MACAULEY WAS SO PLEASED WITH MR. PAULDING'S ENGAGEMENT THAT HE GAVE HIM A WEEK FOR NEXT SEASON.

A few dates still open. Address all communications as per published route in another column of this paper to

J. B. McCORMICK,
Business Manager.

ANOTHER BOOM!

LILLIAN CLEVES

—AND—

ONLY A

FARMER'S DAUGHTER

The Hit of the Year!

Crowded Houses Everywhere!

With one or two exceptions, where personal reasons connected with the management has caused it.

The Press as one Voice Unite in Praise for Star, Play and Company.

Mr. Thomas Keene, of the Buffalo Courier, says:

Lillian Cleves opened to a large and highly appreciative audience at the Academy of Music last evening, in Mr. Elliott Barnes' play, "Only a Farmer's Daughter," and the frequent and hearty applause, and the enthusiastic recalls, testified unmistakably to the success of both the play and its representation. The drama is an exceedingly strong one; is somewhat novel in its construction and abounds in interesting situations. The climaxes or tableaux are especially telling and the unfolding of the plot is unique. The close of some of the scenes is fair, startling in its effect, and the curtain falls down the house in rapturous applause. We may not agree with the author on all the points involved in the working out of his plot, but that he has calculated the force of his points and the strength of his tableaux with accuracy there is no margin for doubt, and that he has maintained the interest admirably is a fact which does not admit of qualification. We shall not assume this morning to outline the story the drama tells; and it must suffice to say of it that the central character is to all intents and purposes new to the latter day stage.

The beautiful actress, Miss Lillian Cleves, appears in the role of Lizzie Stark and Mine Laurent, the adventuress, and her impersonation is a singularly brilliant one. Her progress in her art since she first appeared upon our boards a few years ago is positively astonishing. She gave promise of success

then, but we confess that her mastery of her art is more complete than we could have expected, and her talents take in a wider range than we had reckoned on. She deals with the comedy phase of her character with rare skill and effectiveness; in the emotional scenes she is peerless; strong, and in the still more exciting solo dramatic situations she is electrical. Her handsome, mobile face and beautiful eyes are wonderfully expressive, and she knows how to use them to their true value. She is slender, graceful and bewitching, and in action as in speech she is fascinating. We are not in the mood, as we write, on the threshold of our nation's great calamity, for such a careful analysis of her performance as would reveal its manifold beauties, and we must content ourselves with a record of the verdict of the audience that her impersonation was of unusual interest and power. She was twice called before the curtain and was the recipient of enthusiastic applause all through the performance.

The Harold Lennox of Mr. Richard Foote showed that gentlemen to be the possessor of a superb voice and a good dramatic method. Miss Bertha Webley did some excellent work as Nelly; Miss Prudie Cole was excellent as Mother Stark, and the other members of the company acquitted themselves handsomely.

Owing to the death of President Garfield there will be no performance to-night.

HAVERLY'S COMEDY VICTORY!
NOW EN ROUTE!

J. H. HAVERLY, Proprietor. — F. W. PAUL, Manager.

TRIUMPHANT OPENING !

HAVERLY'S

NEW WIDOW BEDOTT.
MR. C. B. BISHOP

As the WIDOW in his entirely new version of PETROLEUM V. NASBY'S celebrated comedy.

LAUGHTER, MUSIC AND SONG.

AN EVENING OF DELIGHT.

H. W. JOHNSON,

Business Manager.

KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS
Supported by her own DRAMATIC COMPANY, IN CLARICE, or ALL FOR LOVE. Carrying new and elegant stage furniture, properties and equipments. FRANK WILLIAMS. 32 East 10th Street, New York.

ANNA DICKINSON,

Supported by an efficient company under the direction of

C. A. MENDUM, AND FRANK CURTIS.

will commence her tour JANUARY 2. Address all communications to

CHARLES A. MENDUM,

MANAGER ARCH STREET THEATRE, PHILADELPHIA, PA.

This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.

124 FIFTH AVENUE 124
THEATRICAL EMPORIUM,

UNDER THE MANAGEMENT OF

ISAAC BLOOM,

Formerly of 48 and 50 West Fourteenth Street,

WILL OFFER AN ELEGANT V